

# SEVEN DAYS

'CHARM SCHOOL

Opiate-addicted  
moths find help  
at the hospital  
PAGE 10



## LEAVING RUTVEGAS

A blue-collar city reinvents itself — and refutes its reputation PAGE 26

By Kathryn Fieg

CONTI'S JOURNEY

A Grammy for All PAGE 18

HARWICK'S HUSH

Levine on embodiment PAGE 24

VERMONT'S MAC MAN

Remembering Steve Jobs PAGE 20

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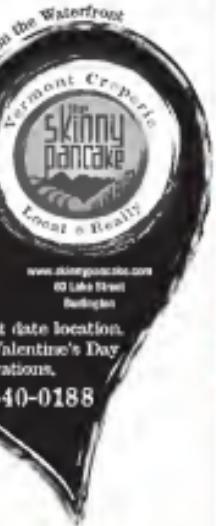
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WEEK IN REVIEW

JANUARY 29-FEBRUARY 4, 2012

**facing facts**



**BY JEFFREY HARRIS**

From the last full 100 days of 2011, a few updates about our progress were recently reported by the Department of Public Safety and Emergency Management of Florida (DPS&EM).

**53,800**

That's how many unpaid parking tickets the city of Fort Lauderdale is now looking to collect, according to DPS&EM. Some of those date back to the 1980s. You can read about that and other violations, but you won't find...



**TOP FIVE**

MOST POPULAR STORIES THIS WEEK

1. "Every Beat: A Dying Kid's Final Tales" from *WLRN's "Success City"* by Kathryn Flagg. Acosta James' momma critiques conventionality in Miami. [Read more](#)
2. "Ready, Aim, Fire" by Kathryn Flagg. Green-shouldered Kan Picann. Climate change warming signs are already here. What will America's summer future look like? [Read more](#)
3. "A 'Bike-Cross' Invasion" by Bruce Muhr. The winter's new craze has been here since April. Now it's taking over. [Read more](#)
4. "Local Community Values on the Block: Bentwood to Save It All" by Patricia Polson. The men of Maple City contribute funds for an added 100 by calling Joliet and Chicago a new stage stop. [Read more](#)
5. "With Love, Under the Sun: An Online Privacy Bill is Internationally Demanded" by Roger J. Kelley. In the wake of supporting two controversial bills, San Francisco Mayor is taking direction from an uncommon source: his constituents. [Read more](#)



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**What's the Plan?**



**M**ore than 100 people came to Bumby Hall right for the closing presentation of the Plan 2012 public design charrette. The week-long charrette brought together citizens and taught input from residents and community leaders about the future of developing areas in downtown Bumby Hall and on the city's iconic waterfront.

So what did they decide to do? Read Kevin Hartley's wrap-up page 14 this weekend.

You can see video from the presentation, and learn more about the plan, on the Plan 2012 Facebook page.

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**ANOTHER TORONTO**

What a great trip [“It’s Ha, Ontario!” January 11]. Megan James and Conn Hirsch’s enviable company-and-joint trip to Toronto was a highly enjoyable, vacation retreat visit to my old hometown of T.O.

My experiences there, based on a dose-of-the-taekie existence, definitely left the Windsor Arms and chic bling off-kilter. Mine were of raucous blingland at Groucho’s, standing on the tables at the Brunswick, happy Yorkville living, Cabbagetown, mauling the Rhinebeck courtesy of Sunny Terry, Big Mama Thornton, Willie Nile, the Dozen at the Colossal, Sun the Record Man, which is at the Tel Aviv and ambo at Ananapura, the Bechtols, Kasson rye breads from Kensington Market, dealing over Harvey’s Hamburgers after smoking a joint Greek load on the Danforth, heading down Yonge on my 30-speed and hearing my busily home through 10 subway stops, 20c tokens on the TTC, watching the CN Tower man operate theater in High Park, an endless parade of unforgettable memories interwoven with a considerable amount of struggle, too.

Sadly, dreams of a Porter Airlines 75-minute flight from YYZ to Mariposa’s Toronto Islands Airport were dashed upon realizing that the \$350+ return fare eliminated my hope of rediscovering a truly great city that way. But I am checking out Greyhound bus.

James Dylan Rivo  
MONTPELIER

sensitive, closely clustered, mixed-income residential development” project makes sense for this city like us to take a blighted building into housing. The article implies that Botic isn’t affordable, but that’s pretty cheap compared with housing prices downtown, and it’s in line with the condo prices in South Burlington.

Michael Goldstein  
BURLINGTON

**BUILDING BLOCKS**

How would you like to have a developer build a structure or tell that it blocks the sunlight from your yard and the backs of several of your neighbors? (“The

House That Mike Built: A Read on the ‘Developer’ Candidates’ Real Estate Record,” January 11). How would you like to have no room for guests to park on your street? This is what Mike and his partners plan for South Court and Lakeview Terrace. You, they passed all zoning requirements, but that does not mean that their project isn’t disproportionate and inconsiderate. If this is what the New Urbanists need, it needs to learn some manners. There are a number of projects in the works in Burlington that could, and already do, have a significant negative effect on the quality of life for the people who live near them. Do you really believe that the end justifies the means? What if you were one of them? How would you feel? R.A. Rather than to bring clowns to the Penguin Plunge. If they have it as loud as they usually do down there, the volume of that P.A. system could cause permanent hearing loss after 15 minutes.

Ivan Goldstein  
BURLINGTON

Editorial: 30-PTI

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Cartoon by Greg Johnson/Seven Days



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FRI 2/15	MC CARRION 8PM - 10PM <a href="http://www.ressquarevt.com">www.ressquarevt.com</a>

**LEAVE MIRD ALONE**

I haven’t done much research on the mayoral candidates yet, but “The House That Mike Built: A Read on the ‘Developer’ Candidates’ Real Estate Record” [January 11] has me sold on Mike Womack’s side. The article compared him to Donald Trump and tried to vilify him as being out of touch with working-class Burlington residents because of his big League background. This sounds like what the Tea Partiers were doing to Obama. Why do we attack smart folks who had the opportunity to get a good education? I have a trade-school education, but I think the “environmentally

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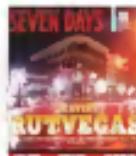
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adventure at the back yard ice rink in  
Colchester. Rockabilly music on  
a Sunday night for a bonfire, burgers  
and a tour



### FUN STUFF

design contest  
movies you missed  
Free will marriage  
metabolism  
Eats and Eats  
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TV clichés  
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and more...  
BY ALICE RICARD

### CLASSIFIEDS

19 writing	C.2
25 housing	C.2
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FAIR GAME OPEN SEASON ON VERMONT POLITICS BY ANDY SIEGMAN

## State Secrets

**T**wo state employees spent a year on paid administrative leave while their bosses apparently investigated their handling of millions of dollars in public, grant money.

In May 2010, **JOHNNY JOHNSON** and **STEPHEN RICKERS** were sidelined without compensation from their jobs at the Governor's Highway Safety Program. The *Burlington Free Press* managed to obtain that it had something to do with federal highway grants that were under scrutiny. But beyond that, there was nothing to indicate whether misconduct was involved.

Johnson earned \$60,000 as the program's coordinator, and Rickers earned \$60,000 as its alcohol safety programs coordinator. Both got paid to do nothing — \$13.59 an hour for Johnson, \$23.84 for Rickers — for almost a year while the annual oversight audit dragged on.

In April 2011, Public Safety Commissioner **BRUCE FLINN** pulled both off the bench and shifted them to different jobs within the Vermont Department of Public Safety. Johnson was assigned to the office of emergency management, and Rickers was sent to information technology. There was never an explanation for the absence.

Johnson retired last August. On the way out, she signed a settlement agreement that prevents the state from disputing her exit. Fair Game has learned that Rickers was reinstated as a grants-management specialist at DPS in January. Let his former salary.

Human Resources/Commissioner's Office

**BRUCE FLINN** says Johnson's case is confidential under state law because it's a "personnel matter." Deputy Commissioner of Public Safety **JOHN COLFER** would not comment.

End of story right?

Not so fast.

Criminal defense attorney **DAVID SLEIGH** of St. Johnsbury is an attorney to obtain the records related to the Johnson-Rickers investigation. After his own public-records request for the investigation documents was denied, Sleigh filed a lawsuit against Flynn in Caledonia County Superior Court on January 11 to allow the file. Sleigh has been holding the state to its shoddy handling of the alcohol-safety program and fatty-bread-tax machine used to nail drunk drivers, some of whom are Sleigh's clients. He suspects the Johnson-Rickers investigation might uncover more relevant facts.

But he also wants the records on principle.

"Vermont agencies don't function with a great deal of scrutiny," Sleigh says. "These agencies put claim that if anything has been an investigation, then you're not entitled to see under the public-records act. Well, what facts are generated without an investigation? What facts are spontaneously created?"

As a rule, Vermont's public-records act gives government agencies wide latitude to withhold information from the public — even when, as in this case, there is a citizen-run, taxpayer-funded investigation into possible misconduct by state employees with jurisdiction over substantial amounts of public money.

Flynn says she's not aware the state has ever released findings of a bureau-resource investigation — and says there are legitimate reasons not to do so. Flynn, for example. The case might involve personal matters such as substance-abuse problems, she says.

VERMONT AGENCIES  
DON'T FUNCTION  
WITH A GREAT DEAL  
OF SCRUTINY.

DAVID SLEIGH, ATTORNEY

But **JOE COLFER**, general counsel for the Department of Human Resources, tells *Fair Game* the state could release personnel records if it chose to.

"If we think personal privacy interests are outweighed by the public interest, we can decline," he says. In the state's narrative, the Johnson-Rickers case didn't meet that threshold, Colfer adds.

"If the state felt that there was reason to terminate [Rickers], he wouldn't be working for the state," Colfer says. "I don't think the public for wanting to know, but we can't discipline employees in the public eye."

So who gets to decide what's in the public's best interest? In this case, and as many others, the state does. But Sleigh is hoping his public-records lawsuit against Flynn will set more sun down in on state government.

His desired final destination? "The Vermont Supreme Court."

## Un-PAIR Point?

The online news outlet VTDigger regularly posts press releases written on its website. But one such piece of spin — from an anti-immigrant group with ties to white supremacists — recently raised eyebrows in local media circles.

On Monday, VTDigger was one of two Vermont news outlets (of the 44 seen the other) that published a press release headlined "New Poll Reveals Vermont Voters Overwhelmingly Support Immigration Enforcement and Inadequate Diversify Investigation." The organization, American Immigration Policy, et FAIR — a group the Southern Immigration Law Center has branded a hate group — spearheaded the poll.

Within minutes of posting the release, *News* editor **ANNE KALLALAH** sent the revised an email from **SHERRON SMITH** of the Burlington-based group Migrant Justice. O'Malley pointed out FAIR's "short-out" repetition and to a Southern Immigration Law Center report documenting a lengthy history of racist statements by group leaders.

Here's how the FAIR press release began: "A new statewide opinion poll reveals that likely Vermont voters overwhelmingly believe illegal immigration is harmful to the state and half would like to see overall levels of immigration to the United States reduced."

Oh, really?

In fact, that overwhelming number of voters who believe illegal immigration harms Vermont isn't all that surprising, FAIR called it a "clear majority" but that's questionable.

Of the 500 likely voters polled by Pulse Opinion Research on January 1, 55 percent said the impact of illegal immigration on Vermont was extremely negative or somewhat negative. The rest answered that it was extremely positive, somewhat positive or not sure.

That's a five-point difference on a poll where a margin of error was plus or minus 5.5 percent. To the south?

In fairness to FAIR, 40 percent of poll respondents said they oppose giving in-state college tuition to illegal immigrants, and 44 percent answered that overall levels of immigration are too high in the U.S. and should be reduced.

But what about how immigration affects workers in Vermont. 46 percent answered that immigration — both legal and illegal — is "generally beneficial because immigrants fill jobs that Americans are unwilling or unable to perform." Less

than a third called it "generally harmful." By the last time I ate this year, around 80 percent was after the tractor ride at DisneyLand.

The University of Vermont has done some polling on the subject — and turned up completely different results.

The Center for Biotic Studies' 2010 Vermont Poll surveyed 800 people and found that 60 percent disagreed or strongly disagreed that undocumented immigrants take away jobs from Vermonters, and 66 percent agreed or strongly agreed that immigrant farmers help Vermonters stay in business.

So does that mean the FAIR poll results aren't legit? Not necessarily, according to UVM assistant professor **RAN BAKER**. For one thing, FAIR used the term "illegal immigrant" as opposed to the Vermont Poll's "undocumented immigrant." That could account for the increased negativity. Also, FAIR's was an automated telephone poll. The Vermont Poll used live interviewers.

On its Facebook feed, Vermont Justice urged its followers to "tell Digger to check their sources before publishing bait."

Galloway removed the press release and in an editor's note the next day explained that while she rarely removes posts of my opinion, she took this one down after reading the Center's report on FAIR.

"Through the information from FAIR was disclosed as legitimate — it was about a poll, and it came from a commercially self-referencing newsletter — did I still VTDiggering that she didn't publish information from a group that has a record of racist names?"

Now that's news judgment.

By the way you can still find FAIR's press release on Yahoo's News, the Sacramento Bee and elsewhere out there.

#### David and vs. Goliath

Deafish former and former Vermont legislator **DAVID ZACKERMAN** has joined a class-action lawsuit against seed-giant Monsanto. The company is defendant for suing farmers whose crops get cross-pollinated by the company's patented, genetically engineered seeds. New firms are fighting back.

Zackerman runs Fall Moon Farm in Battenberg, a 150-acre certified organic, community-supported-agriculture farm that raises vegetables, pigs and poultry. He served seven terms as a Progressive representative in Burlington in the state House of Representatives, including four years as chair of the Agriculture Committee, before leaving in 2005. On behalf of Zackerman and 88

other farmers and farm organizations, including NOFA-VT, the Colorado-based Organic Seed Growers and Trade Association is asking a federal judge to protect farmers from patent lawsuits should their crops become cross-pollinated with Monsanto's transgenic seed.

Monsanto has asked the judge to toss the case. Zackerman appeared alongside other farmers in a federal courtroom in Tuesday in Meadville to encourage that action.

As a legislator, Zackerman sponsored the *Farmer Protection Act* so should Vermont growers free just suit lawsuits. It passed the House and Senate in 2006, but was not signed by former governor **MITCH BURLINSON**'s veto pen.

Zackerman says that the issue of

cross-pollination is a "real risk" for him and other Vermont farmers. "I've got a conventional dairy farm that grows corn within pollination distance of my fields," he says.

Technically cross-pollinated produce can still be sold as "organic," the label relates to farming practices rather than the end product. "But from a consumer perspective and a marketing perspective," Zackerman says, "people wouldn't buy my corn."

#### For the Record

Secretary of State **ANNE CONNOR** felt last week's Fair Game misrepresents his comments about corporate spending in elections.

We thought the meaning was pretty clear, but if the intent of Fair Game, here's a clarification.

At the risk of oversimplifying, Condon's take on corporate spending in elections boils down to: Citizens United, bad. Vermont campaign contributions, hooray, good.

Condon says he fully supports the effort to overturn the Citizens United court ruling through a constitutional amendment that would curtail independent expenditure by corporations in campaigns, which, to date, have usually impacted federal elections. As for state elections, Condon says he's OK with businesses contributing directly to Vermont candidates for governor, Senate and House because they've limited to \$20,000 per election.

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## OPINION

# We Built This City ... Now What?

## How Plan BTV Re-Envisions Burlington

BY KEVIN J. KELLEY

**Imagine:**

Fairview buildings flanking the Unitarian Universalist Church at the northern end of the Marketplace

An intricate demonstration garden — perhaps including "chickens on Church" — in place of the fountain on the perennially problematic top block

Student apartments added above ground-floor retail spaces on the Marketplace

**Then Imagine:**

An indoor farmers market replacing the waterfront parking lot at the foot of College Street

A hotel and plaza at Perkins Pier with other buildings added near the Moran Plant as a way of muffling noise from events at Waterfront Park

Parking garages built beneath City Hall Park and into the slope between Battery and Lake streets

**T**he ideas above are among the visions that emerged from the Imaginations of Burlington residents and professional planners who collaborated in a week of brainstorming sessions, collectively known as a charrette, that culminated in a public meeting in City Hall Auditorium Monday night. The initiative is part of a federal sustainable communities program that in 2010 awarded grants to 67 of about 500 applicants nationwide. Burlington used a \$10,000 allocation to retain a Tennessee-based consulting firm, Town Planning + Urban Design Collaborative, that is spadefishing a first-ever master plan for the city's downtown and waterfront.

W. Brian Wright, the firm's founder and chief, says Plan BTV includes pre-emptive proposals that can be implemented in a matter of months, along with ideas for the mechanisms — between five and 20 years — as well as a century horizon. The grand plan, which will be unveiled as a formal document that spring, is intended to move the city toward adoption of form-based zoning regulations. That flexible approach to urban planning removes visualization of Burlington's core as a fixed design rather than a set of negotiable/adjustable considerations, as in the case at present.

Over the week, residents of Burlington developed better expressed surprise at the generally mixed opposition to proposals that, in the past, have generated fierce and fractious machinations. Burlington

Director of Planning and Zoning David White sees the possibility of breakthroughs arising from a new public consensus in favor of denser development and firmer connections between Church Street and the waterfront.

"A lot of the ideas at these meetings have been nice," White observed last week in an interview at Plan BTV's temporary pop-up workspace at 1 Church Street — the former Ann Taylor storefront. "There seems to be more willingness to compromise and move forward."

And several more buildings on the waterfront? Only Rich Sharp, one of the presenting proponents of the Burlington lake path, suggested at a January 27 session that such development would violate the public trust doctrine that forbids private construction on Eel'd land.

Big up the CU chapter on Pearl Street for buildings that would make the top block feel more enclosed and inviting! Nease objected at the final meeting on January 30, despite Wright's disclaimer delivered in his faint Southern drawl that he expected this notion to be "controversial."

The broad acceptance might reflect the self-selected makeup of the participants, which appeared to omit some segments of Burlington's population. Three months of outreach efforts won't enough to generate input from Burlington's racial and ethnic minorities. Not a single resident showed up last Friday for a planned multicultural breakfast at 1 Church Street.



Plan BTV  
Eel'd Land  
Present设想

Some Burlington artists also complained about not being consulted. Only a few took part in a cultural focus group at 1 Church Street, where just eight pieces of art were created in a panel show on the theme of vision for Burlington.

Overall turnout was pretty good, though. About 200 people took part in an opening-night exercise in which groups of participants painted green (blue), red (blue) and blue (see opportunity) dots on 10 hand-drawn maps of the downtown street grid and the waterfront acreage between the rail yards to the south and Depot Street to the north. On many of the maps, red dots covered the small complex extending from Church to Battery and from Cherry to Bank streets.

Some 50 locals gathered for a midpoint review on January 27, at which Wright and two members of his 13-person team outlined ideas culled from the mapping session. Many new statements were on hand on Monday, January 30, for Wright's two-hour closing presentation.

In addition, 300 or so Burlingtonians mapped by throughout the week to take advantage of daily informal talks with the planning team at 1 Church Street. White says several more written comments on the Plan BTV Facebook page Wright and his fellow engineers, architects and designers also organized small focus groups with specific segments of the local community, such as developers, business owners, transportation

## DEVELOPMENT



# A Chittenden County Program Helps Pregnant Addicts Become Successful Moms

BY KEN PICARD



**A**sk NR to recant the lowest point in her life and she doesn't have to stop and ponder. In October 2004, the 24-year-old remembers, the father of her child had kicked her out "for the 50th time." An infertile drug addict had withheld her food to 85 pounds, and both her arms were bound, bones visible in shoulders. Then she discovered she was pregnant again.

"Something had to happen," says NR, who asked to be identified by her initials only. "I wanted to keep the baby but I knew my life style wasn't going to allow that...I knew I needed help."

NR found that help at Fletcher Allen Health Care in Burlington where a multidisciplinary team of physicians, social workers, mental health experts and substance-abuse professionals comprise CHARM — short for Children and Recovering Mothers. The goal of the team, which formed nearly 10 years ago, is to help pregnant mothers who are hooked on opiates overcome their dependencies so their babies can avoid the same fate.

In 2000, Fletcher Allen delivered its first baby from a mother on methadone. Since then, as opiate abuse in Vermont has skyrocketed, so, too, has the number of pregnant women seeking help from the CHARM team. Over the last decade the team has seen more than 400 babies — 127 in the last year alone, according to the nonprofit Katalis Collaborative of Chittenden County, which coordinates the program.

CHARM is now adding new clients at a rate of about 10 pregnant mothers a month. Similar programs have sprung up at other

hospitals around the state, including at Radnor Regional Medical Center, Central Vermont Medical Center and Brattleboro Memorial Hospital.

The good news: By all medical measures, CHARM assists these mamas in getting clean enough to give birth, healthy babies. Babies of drug-addicted mothers are often born prematurely with lower birth weights. Still, many pregnant addicts who try to quit on their own end up the babies into methadone and even cause them to be stillborn.

"What we've noticed over time is that women are coming into treatment earlier, having more prenatal visits, and their gestations are actually a week longer, as these babies are just a bit bigger," observes Marjorie Meyer, a maternal fetal-medicine physician at Fletcher Allen and a CHARM team member.

Another intervention also aids the likelihood that the babies themselves will be born addicted. In the early days of the program, about 80 percent of the newborns required methadone or buprenorphine treatment, according to Anne Johnson, a neonatologist at Fletcher Allen's Vermont Children's Hospital and a CHARM team member. Currently, it's dropped to less than 30 percent. One year, the rate dropped as low as 11 percent.

Another plus: More mamas are giving birth with their teams instead of out of state (a tally of the state's 100 family members, and most of these women are free-living).

Why has CHARM succeeded where so many other addiction-treatment programs fail? For one, there's a waiting list, while at most opiate-treatment programs in

Vermont, despite strict determinations whether the newborn comes out drug-addicted or clean, the CHARM team does everything it can to help addicted mothers succeed, from treating their withdrawal symptoms to helping them secure reliable transportation, housing and diapers.

"A lot of times, it's the pregnancy that spurs them on to make that change of getting treatment, for their opiate dependency," says Sally Borden, director of Katalis Collaborative. "So many of them really, really want to be the best mother they can be."

NR first got hooked on opiates after the birth of her first child, by prescription, at age 18. Her everyday prescription was turned into a daily habit of six 10-milligram pills and a half-bottle of acetaminophen. "It took me out of myself and out of my misery."

At the time, NR was also in a violent and abusive relationship. Her partner was a heavy cocaine user and drug dealer, and the couple often disappeared for weeks at a time, leaving NR's young son in her mother's care. One day, NR returned to pick up her son and her mother refused to turn him over, she reported NR to Vermont's Department for Children and Families, which subsequently removed the boy from his mother's custody.

**CHARM IS NOW  
ADDING NEW CLIENTS  
AT A RATE OF  
ABOUT 10 NEW  
PREGNANT  
MOTHERS  
A MONTH.**

"I don't think people understand that it's not that you don't love your kids. It's that you're trying to stay well and you're just working to function normally," NR explains. "But at first point, when you're addicted, you can't."

NR insists she never could have gone clean without CHARM and the wraparound services it provided, such as home visits from the Visiting Nurse Association.

"They were amazing," she says. "They

didn't make me feel like a horrible person for being in the situation I was in. Addicts have enough shame on their own that they don't need it from anyone else." Not surprisingly, most of their pregnancies are unplanned.

Overcoming a chemical dependency and the symptoms of opiate withdrawal is a difficult task. Equally challenging, according to Johnson, is convincing these mothers to be to engage with people who can help them get some structure and order back into their lives.

Pregnant addicts often have legitimate reasons for being wary of the medical community, says Johnson, from having tried — and failed — in rehab repeatedly. Most have institutionalized doctors and nurses who are less than sympathetic to their plight, especially of mothers with a history of drug seeking. As Johnson puts it, "Obstetrics is a big part of this disease."

Meyer admits there's not a lot of other hard data in grunge. CHARM's success for the simple reason that drug-addicted mothers are notorious for needing permanent care. Yet despite the honored stats, Meyer says mamas and their babies who go through the program compare "quite favorably" to the general population in terms of birth weights and overall health.

The team follows the babies and their mamas for 18 months after delivery. Fewer than 10 percent of the newborns go into foster care, and among those who are born addicted, nearly all are weaned off methadone within four months.

Due to staffing and space limitations, however, the mothers cannot receive long-term drug-replacement therapy through CHARM. Like other opiate-addicted Vermonters, they have to line up their own physicians to prescribe them methadone or buprenorphine — which can be very difficult, if not impossible, in every sense of the word.

NR became sick at work. She walked out of Fletcher Allen on October 23, 2006, and has been clean and sober ever since. She takes methadone for her addiction and is resigned to do so for the rest of her life. Meanwhile, she now has custody of both her son and daughter, and, two months ago, bought her own little place in Essex. For the first time, she says, she's owned about her future.

"My life is normal now," she says. "Seeing my son walk down the street now, you wouldn't think I was ever on IV drug user... I'm a recovering addict and I always will be. But I'm not a user. I'm a business owner. I'm a mom. And I'm a girlfriend. That's what I am today." □

## We Built This City ... ~~and~~

Filled out a questionnaire at 1 Church Street, "It's so positive to have everyone give their own views," said Oberlander. She also wondered how it would be possible to reconcile what were sure to be conflicting views in a final plan.

Eventually, Plan BTV will be reviewed by the Burlington Planning Commission and City Council, with

Community Building Center founder Marco Beaudet said he hopes Plan BTV will produce positive results, but he also expressed general skepticism about grand designs in general. It was recalled, for example, that the Burlington Square Mall's now-reviled blockage of north-south streets was itself the product of a grand-scale downtown makeover in the 1990s. Wright proposes rectifying that planning failure by "punching through pas-

**RIP UP THE UD CHURCHYARD ON PEARL STREET  
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public hearings along the way. To actually be implemented, however, the downtown-waterfront blueprint will require changes in a city zoning code that underwent a protracted revision process just a few years ago. It proved so contentious that, in 2009, Burlington police were called to City Hall Auditorium as city councilors traded accusations over a proposal to increase allowable downtown building heights by a few feet.

Regardless of what's ultimately put on paper, nothing at all will be built unless private and public developers ante up wads of money — a dubious proposition in an ailing economy. Even then, state and city regs may still enable a single motivated neighbor to block a project for years, as the planners明白 its case to the point where it becomes nonviable.

agreement" between Cherry and Bank and College streets and by "softening" the face-lift stretch of Battery Street by adding cycle tracks and improving pedestrian crossings.)

Reflecting on his 18 years experience as a Chittenden County architect and planner, Hennigan offers what might prove to be an epigraph for Plan BTV: "It's often the case that big studies get filed away and forgotten." ☐

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# Vermont Composer and Grammy Nominee Al Conti Conjures New Music About Ancient Tales

BY PAMELA POLSTON

**N**othing dear begins with the sound of crashing waves — a storm on the ocean, perhaps. A foreboding synth sustain licks in, then an acoustic-sounding, minor-key melody, and then a haunting female voice. The layered effect is dense and space-tripping and soothing all at once, a seemingly impossible first.

And that's just the first track on this CD by Banjo, Wind-instrument composer **Al Conti**.

Ten more follow for a total listening time of 45 minutes. With all its swooping down and intricate, emotional moments, this could be the soundtrack to a film dithered with heroic — if not always victorious — adventures. Say, of *That Old, Old, Old Trail* and *Baldur*.

Yet, *Northern Star* is inspired by Norse legends, which Conti says he researched extensively before creating this often achingly melancholic work. It's



AL CONTI

the fourth disc on his Shadowside Music label, and his first to be nominated for a Grammy — for Best New Age Album. Conti, 44, plans to travel to Los Angeles for the February 12 ceremonies, where he may run into his competitors for the award: jazz guitarist Pat Metheny for *What's It All About* — a solo acoustic album of cheeky, covers that seems unassumingly — and more traditionally new-age; acoustic Michael Bocchino, for *Go*; Peter Kater, for *Wind, Rock, Sea & Flame*; and Borsig, for *Intrumental Bass*.

Conti, born in Argentina, has lived in the US for 28 years and Vermont for 14. When he came here to visit a friend about 15 years ago, it was low at first sight — for the place: "I just felt the energy here and I knew this was home," Conti says. So home, in fact, that he convinced his parents to move here, too. "They live two doors down," he notes. "They clearly felt the same."

Conti has always been surrounded by creative types — his mother was a ballerina, his father an architect and poet, his grandfather a concert pianist. So perhaps it's no wonder that, at the age of 3, Conti announced to his parents he was going to be an actor. And he did just that, carving out a career that included television, stage, film and radio gigs in both Argentina and the US.

"I always felt alone when I was acting," Conti says, "understanding how someone else thought and felt — psychology was my second passion."

Data for love music was always there, too, and eventually it won out.

"When music sort of took over, I realized I couldn't do both," says Conti, who left behind acting — and the constant traveling — about eight years ago. He says he approaches music "in an act," and, indeed, his compositions are filled with invisible characters, their stories shaping the arc and rhythms of

## Bears Versus Pianos: Two Summer Community Art Projects Choose Their Icons

BY MEGAN JAMES

**L**ast month, Citizens Bank, the Church Street Marketplace Foundation and the Lake Champlain Regional Chamber of Commerce unveiled their 2012 community art project, "Burlington Bears in Art." Local artists and businesses will be teaming up to paint grinning bear sculptures all over the Queen City this summer, just as they have in years past.

But, let's face it: The underscored bear is kind of ugly. And a little freaky. Paws on its full body, its eyes staring blankly, the fibreglass animal appears to have been haled into a glistening stupor after devouring, say, an entire pot of Jello.

True, local artists haven't had their way with the creatures yet. And when they do, in March, they're sure to transform these noble Care Bears

into spiffier specimens. At the end of the summer, the decorated bears will be auctioned off to benefit Burlington's Committee on Temporary Shelter. The one project raised \$10,000 for the Vermont Campaign to End Childhood Hunger. Can't argue with that.

Still, as public art goes, the animal-accuracy thing strikes us as a little unappealing.

A much cooler idea: "Hands on Pianos," the public-art project unfolding in the Upper Valley in which 100 donated pianos, painted and bedecked by area artists, will be placed in parks and general nooks, at bus stops and firehouses, for passersby to play during the month of July.

The musical installation comes courtesy of Lebanon College's **HOPE CENTER FOR THE ARTS**, which is celebrating its 20th anniversary season. While it isn't fundraising for a nonprofit, the

project — modeled after similar endeavors in New York City and London — will benefit the community in other ways.

First off, pianos are a tough act to get rid of. If you've ever crossed the Craigslist "free stuff" section, you're no doubt well-pleased from piano owners desperate to offload a clunker.

"We figured if we provided a licensed professional mover, and some glory, perhaps people would donate their piano," says **MARSHAL LARSEN**, the Hop's director of programming. She concedes that \$10 is a lofty goal, but notes that some half-decent pianos already reside in sites such as Lebanon's ADA



**HOP**  
Hands On Pianos



his songs. The tales that most resonate with him are not the stuff of TV dramas, however but of rough, legend, history.

"When I'm composing an album, I focus on the whole time or working with ancient tales," Costa says. "I can feel that energy — it's almost ancestral. It's really hard to explain." Sure enough, he says, he'll explore the Argentinian folk tales of his former homeland.

Costa's sensitivity to "timeless" "energy" does explain why he gravitates toward the new-age genre. "It's always called to me," says the composer. "At age 20 I was listening to Enya. [The general] also leads itself to what I like, feels, seems — it's like a movie with music."

Costa recorded his first album, *Shadow*, in 2006. The following year brought *Porta*, a song for which he won a "best-of" award from Mystic Soundscapes Radio. With 2008's *Reboreando*, Costa dove into Middle Eastern legend, and began to crest on the charts. The eponymous album was No. 1 for several months on the *Zone* Music Reporter and won a *Gold World Album* award from that industry website. A Grammy nomination for *Northern Sun* brings Costa broader recognition, whether or not he wins the prize.

And if he does, it's an award that Costa will happily share with his local

crew. **ANNE MARIE** of *WEET STREET* **OBRIENS** in Rutland was costume and engineer for the album. "He's amazing — talented and personable, fun, just a delight!" enthuses Costa. He also credits Magena with helping to find other Vermont musicians, including whistler player **ROBERT COOMBER** of Mystery and young fiddler **HANNAH BETH DRAPE**, a student at the University of Vermont. "She was just 17 years old when we did the album," Costa marvels. "She's incredibly gifted."

The presence of acoustic, old-timey instruments humanizes Costa's compositions and helps call them "worldless" tales. He is not an ordered, synthetic sound but one that is grounded in "let's call it earth energy." Some new-age artists like him listeners to get lost," Costa acknowledges. "I would like them to embark on a certain kind of journey."

Looks like Al Costa is on a journey of his own — and not just to L.A. ☐

**1** Northern Sun by Al Costa. CD: *Independent Music*. The *Self-Gaining* Award, held at the Staples Center in Los Angeles, Calif., will be broadcast on CTV on Sunday February 17, at 8 p.m. EST. [alcosta.net/growing-cards](http://alcosta.net/growing-cards)

Gallery and the White River Junction VA Medical Center.

The cast will be donated. They may be in rough shape, but they'll be playable. "Pianos have a finite life," says Lawrence, who notes that after many years, the instruments just can't stay in tune. After the project wraps up, the pianos will be raised for usable and recyclable parts, before they "go to the great Steinway store in the sky."

Placed in a roughly 15-mile radius around Hanover, N.H., the instruments will be secured with cables — as if someone could run off with one — and equipped with tape, in case of run. Each piano will be assigned a volunteer "angel," who will check on it daily and report any damage.

According to Lawrence, the donation submission forms are beginning to trickle in. "We just got a fully signed this morning, which we don't want," she says. Why? "It's really hard to transport. We're looking for sprights."

Still, an exception might be made for this one, which belongs to former Vermont legislator **MATT BURKE**.

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In 1943 Berlin, a group of several hundred Jewish women staged a rebellion in front of the German civil service office to protest the deportation of their Jewish husbands who were being held before deportation to concentration camps. (38 min.)

**UVM FILM SERIES**

**1** *Hanover Pianos*, sponsored by the *Independent Music* for the Arts in Hanover NH. Accepting art and submitted items until February 26 and piano donations through March 1. [hanover.edu/independent-music-project](http://hanover.edu/independent-music-project)

**2** *Rutland Steinway*, sponsored by *obriens* in Rutland. Accepting art and submitted items until February 10. Auction in October. [obriensvt.com](http://obriensvt.com) or [www.myspace.com/obriensvt](http://www.myspace.com/obriensvt). Applications at [www.myspace.com/obriensvt](http://www.myspace.com/obriensvt).

# STATE of THE arts

## Team Vermont Goes for Snow "Gold" at a National Sculpting Competition

BY LINDSAY J. WESTLEY

**A**t first glance, the 2-foot clay model doesn't look like much: It's diamond-shaped, grayish, and craggy, giving it an odd, Art-Deco quality, made as the sculptor followed out over a gumball piece of plastic.

"It's called 'Snow Power,'" explains Burlington sculptor **MICHAEL NEDELL**, with a self-effacing grin.

Ah, that explains everything. By the end of next week, if all goes well, this visual pun will be recognized as a 12-foot-high snow sculpture in the national snow-sculpting championships at Lake Geneva, Wis. There Nedell and his two teammates, **ALEXANDER HUTCHINS** and **ANDREW HUTCHINS**, will represent Vermont and compete for the title of best snow sculptor in the country.

This will be the team's seventh trip to the national championships. The Vermonters took home second prize in 2005 and 2006, and have consistently ranked among the top six teams. They've also paid two visits to the (severely) international championships in Breckenridge, Colo., in 2008 and 2011.

This is the first time Team Vermont has relied on a tongue-in-cheek design. There was "Marco Polo," featuring two kids' heads in a swimming pool playing the verbal hide-and-seek game of the same name. There was "Killer Coaster," complete with two terrified-looking children in a skewed-perspective theme park. And then there was the time the

team sculpted three snow creatures, sculpting each other. Clearly, creativity isn't a problem for Team Vermont.

Nor should it be. All three are artists of some repute. Dennis is a painter, sculptor and set designer, and co-owns **ARTISTS FRAME SHOP** in Burlington with his brother, **JEFFREY**. Monte is a painter and a woodworker. Nedell dabbles in metal sculpting and pottery. More importantly, he's been "sawing 12-foot-tall things in my head for more than a decade now, ever since I saw it cut to atoms in Seven Days' *Local Snow Sculpting*," Nedell says.

On that occasion, he rounded up a few friends and hatched a potential design for the 1999 *Brattleboro Winter Festival*. His team decided on a woman drinking champagne while riding a toilet.

Next week in Wisconsin, each team will receive an 8x10-foot cylinder of snow and have approximately 40 hours to create its masterpiece. The sculpting culminates in a final, all-night freeze before the February 5 judging. There are no limitations on the sculptures' content.

There are a few rules, no power

tools, no structures, no colors and no materials allowed besides snow, water and ice. But there are no regulations against taking a rival team out for French-style drinks the night before, Nedell says, grinning.

For Team Vermont, the atmosphere is part of the fun. And that's a good thing because, as Dennis puts it, "[Michael] told me I was going to get really rich and famous, and that's not at all how it's planned out."

True, but the three sculptors don't seem to mind. Dennis says he loves the chance to create art on a grand scale. "What other medium is there where you can carve out a 12-foot-tall sculpture in three days?" he asks. "Since I do a lot of theater, I'm comfortable with creating art collaboratively, and it's challenging to create a sculpture from the inside."

Oh, yeah — Team Vermont doesn't often get a chance to practice using real snow. Nedell points to the clear plastic box that helps the men even have scale and dimension.

As it turns out, there are loads of the trade, myriad of which Nedell and

his team have picked up at competitions. He and Dennis are the official "instructors," meaning they take a first pass at shaping the cylinder with cross-cut axes and other large tools, and then the dimensions and making rough mathematical calculations. Monte is usually called on for the detailed finish work.

For this project, the two created a 75-foot pig with an attached smaller piglet, which will cause the curved sides of the outer grid. The diamond-shaped openings are 18 inches wide. Monte's shoulders are 15 inches across, "so Ethanik we can hollow it out and squeeze him in there," Nedell specifies. "Of course, I don't know if it'll fall down or not — and if it collapses, you're done. Then it's time to hit the hot tub and the bar for the rest of the week."

Another crucial requirement for a snow sculptor is the willingness to create art that may last a day at best.

"That's all part of the fun," says Nedell. "The material's free, it's ecological, and you don't have to sell it or store it. I've made a list of big metal sculptures that just sit around on my garage ... But with that," he concludes, "you just snap a picture and you're done. It's all about the present!" ☐



*Snow Power*, Team Vermont's 12-foot-high entry

**LINK** [vermontwinterfest.net/us-national-snow-sculpting-competition-in-lake-geneva-wis.-friday-1-5-judging-takes-place-friday-4.100-geneva.com/uscompetition.org](http://vermontwinterfest.net/us-national-snow-sculpting-competition-in-lake-geneva-wis.-friday-1-5-judging-takes-place-friday-4.100-geneva.com/uscompetition.org)

## WIND POWER

Never mind 16 minutes of fame. Jenicho artist **CHRIS DARMY** is offering 15 seconds. Actually what he's offering is not so much fame as an invitation of sorts. Talk about meta: One of the most enduring and iconic images in American pop culture is the "wild slant" shot of Marilyn Monroe standing over a subway grate, dress flying upward. Taken for and the debut movie, the 1953 film *The Seven Year Itch*, the scene has inspired a new and totally unique homage.

Darmy — whose copper pipe sculptures at the **Hynddog** was reviewed in last week's Seven Days — is rippling his own-look recreation titled "Seventy," with a companion at the bottom that will shoot air upwards when a card is pulled. At a first Friday Art Walk this week, if he's inviting visitors to do a blindfold and white halter dress (which he's supplying), stand inside the sculpture, pull the cord and "do a Marilyn." Why? Perhaps for no better reason than "Burlington is full of blindfolded freaks."

Like me? Darmy offers *Westhend*, photographer **MATTHEW THOMAS**, will shoot stills and video of all the Marilyns this Friday. The resulting photo montage, Darmy says, will be called "The Monroe Doctrine."

As of last week, Darmy had lined up only "hairy men," he notes, and expresses hope that some "good-looking women" will volunteer for some "good-looking women." Darmy volunteers to do what happens to the photos? "I don't know yet," Darmy admits. "Perhaps keep it going, maybe put [the sculpture] on Church Street next summer?" One thing he knows for sure: This "showers scenic" will likely take about 15 seconds per person — not including wriggling in and out of that dress.

PAMELA POLSTON

## 'THE MONROE DOCTRINE'

Darmy's work is part of the three-person exhibit "Third Dynamics" at the Hynddog in Burlington. Visitors can get their pictures taken as Marilyn Monroe during the first Friday Art Walk on February 3, 5-9 p.m. [hynddog.net](http://hynddog.net), [vermontarts.org](http://vermontarts.org).



*Poster: Marilyn and the Subways*

## Feedback BY PT

### FIX THE BELTLINE

I was delighted to see the article about the Burlington Beltline (WPT, "Why does the Burlington Beltline close so often?" January 10) and I will admit, more than a bit irritated at the "offices" response by Burlington Public Works Director Steve Goodfellow. Like many of your readers, I know someone who has been involved in an accident on the Beltline. And like any Chittenden County resident with a fair amount of common sense, I can see the flaws in the design of the stretch of road in question. I would suggest, contrary to Mr. Goodfellow's analysis, that what is truly "problematic" is his reasoning.

There are a number of obvious and inexpensive remedies that would undoubtedly decrease the quantity and severity of accidents on the Beltline. A Jersey barrier would prevent accidents from involving traffic in the opposite direction, thus completely preventing head-on collisions. Better lighting (and leaving the lights on throughout the night) might be wise, given something as simple as a couple of LED traffic lights at either entrance warning drivers of unsafe conditions could be beneficial.

In short, I feel that the wise course of action, on the part of Burlington officials, would be to really analyze the situation, with the understanding that there are multiple problematic factors at play, and search for solutions to ensure maximum safety. And while we're on the subject, has anyone tried making a list of auto and Pine Street from Louis Street during business hours lately? Perhaps the real solution to Burlington's mid-wine is a new director of public works.

**Mia P. Richards**  
BURLINGTON

*Editor's note: Burlington Electric Department is in charge of lighting the city's roads, not Burlington Public Works.*

### BRING BACK BELTLINE LIGHTS

After reading WPT, "Why does the Burlington Beltline close so often?" (January 10), I am wondering why the town took the extra security of lights at night away if they knew it was a highly rated, accident-prone stretch of highway? It just doesn't make sense. I figure it was to save money, but that result is disastrous at night. I can't tell you how many times in the past six years that I have had to dodge wildlife on that road, especially deer, long back the lights.

**Jenny Ruskin**  
BURLINGTON

### FILM QUIZ JUNKIE

I respectfully ask you to summarize the quiz you now. When I first started reading *Seven Days*, I did not appreciate the subtle brilliance that is the film quiz. I thought, Who cares? That is some obscure and random blurb.

One day, lured by the prospect of winning a prize from *Seven* and movie tickets from the Ripton, I took a chance and failed. I am just not that good at movie trivia. With practice, I got better, and I learned how to solve the quiz by hook or by crook: my luck, persistence, a mystery of Google and social networks to dominate.

The best prize was looking forward to Wednesday's puzzle, the struggle for a solution and the Monday submission. The quiz had a special beauty of being difficult but obtainable.

It became to become a series of problems, many unsolvable. Please bring back Rick Klaasen's puzzle and let the Seven Days show once again.

**Wayne Hartman**  
BURLINGTON

### TURBINES ARE BAD FOR HEALTH

The article on Mark Fenderson's studies on renewable energy (*As Goes Japan...*, January 10) quoted him saying, "We have people here saying that wind turbines are terrible for your health. There just aren't the studies to indicate that." This statement is not true. There are now more than 10 published scientific studies looking at health problems caused by wind turbines, all of which show a some level of adverse health effects. I know of no published studies showing a lack of harm.

These studies estimated the problems wind-turbine noise creates for thousands of people in many countries and consistently show annoyance, sleep deprivation, decreased quality of life and even money losing near wind turbines. Additionally, there are hundreds — if not thousands — of case reports showing people suffering from sleep disruption, fatigue, stress, depression, headaches, chest and palpitations, among other complaints. In many instances, the problems have been serious enough that they have sought medical attention, abandoned their homes or had the wind companies buy their property. Further, the Vermont Department of Health has acknowledged that wind-turbine noise has the potential to create health problems.

The question now are: Do we care that our current noise standards do not protect Vermonters living near wind turbines? And if we do, where are we going to correct our noise standards and how are we going to help those already placed in harm's way?

**Teddi Lurke, MD**  
BURLINGTON

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Dear Cecil,

Please comment on the global energy-conservation insanity surrounding the incandescent lightbulb, i.e., initiatives around the world to ban it. [Some call the investigators of these measures "xenofascists." How good are energy-saving fluorescent or halogen lightbulbs really? — Ivonne, Chicago]

**Y**ou want a comment? I'll give you two:

1. Although halogen bulbs don't offer much of an energy savings over ordinary incandescent compact fluorescent bulbs do, and you'd be a fool not to use them whenever you could. Me, I've got 'em all over the house, including right here in my desk lamp.

2. Telling me I have to use them — production and import of conventional 100-watt incandescent bulbs were effectively banned January 1 — is the purest expression of my personal spleen.

The facts:

The incandescent lightbulb, though surely up there with the telephone as an ancient invention, isn't bad. Like old rotary-dial phones, been rendered obsolete by advancing technology. 20% of the heat efficient devices you'll ever buy from us, converting just 10 to 15 percent of the energy it uses into light, with the rest thrown off as heat. Easy-Bake Ovens used to



use a 100-watt incandescent bulb as their heat source. Not anymore — the toy was redesigned in the expectation that 100-watt bulbs would disappear. Halogen bulbs are only marginally better. Though much is made of the fact that they're 30 percent more efficient than ordinary incandescent bulbs (30 percent better than completely dimmed old incandescents), thirty percent of the energy used in a halogen bulb is given off in heat — the bulbs can reach temperatures of 700 to 1000 degrees Fahrenheit, making them a fire hazard. (In case there must be some reason to use halogen bulbs, maybe efficiency isn't it.)

CFL (compact fluorescent

lightbulbs) bulbs are a different story. They use only about a quarter of the energy of an incandescent bulb to produce the same light, waste much less heat, and supposedly last eight to ten times as long. Though some complain about CFL light quality, as my son's science teacher is fond of pointing out, it's comparable to incandescent light — nowhere near as harsh as what you get from old-fashioned fluorescent tubes.

That said, CFL bulbs have a saying drawback: They can take a minute or more to reach full brightness, an inconvenience if you're flipping on a closet light. They work poorly in the cold. I have one in a recessed ceiling fixture with an isolated attic above it, and when I first switch it on in the winter I can get more illumination by lighting a match. The failure rate is higher than advertised. (I had a couple burn out after just a few months.)

and supposedly will cost 25,000 to \$4,000. Unfortunately, the LED equivalent of a 100-watt incandescent bulb right now costs on the order of \$80 bucks.

I won't be stocking up on LED bulbs anytime soon. Still, I'm an eco-kind of guy. Left to my own devices, my guess is I'd wind up with maybe 30 percent CFL bulbs in my house and the rest incandescents.

But no. The government says that, except for specialty applications, I'll have to replace them all.

All in the service of the greater good, you say, if only it were so. The net social benefit of legalizing incandescent bulbs out of existence is likely to be negligible. A spokesman for the National Resources Defense Council says changing bulbs will eliminate the need to build 30 electric power plants. That sounds like a useful way to reduce U.S. greenhouse-gas emissions.

Even the trivial good being claimed is dubious. As we've discussed in the past, you can end up against the Jevons paradox. As use of a resource becomes more efficient, it effectively becomes cheaper, stimulating greater use. After the passage of fuel efficiency laws following the 1970s energy crisis, for instance, gasoline usage went up. The perhaps unsurprising response to inefficient lightbulbs may wind up being something similar. Guess I can quit worrying about switching the lights off when I'm not using them and squander the energy savings on something else.

Nevertheless, the Straight Dope tradition of calling you like we see 'em, it's odd to find yourself listing up with Bush Leibniz and the Wall Street Journal. But there you are.

**In case something you need to get out of sight** Cecil Arthur can deliver the Straight Dope via fax (312-734-2810), e-mail to Cecil Arthur at [www.chicagoreader.com](http://www.chicagoreader.com), or snail mail to Cecil Arthur, P.O. Box 100, Chicago, IL 60658, or [cello@midwest.rr.com](mailto:cello@midwest.rr.com).



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# WHISKEY TANGO FOXTROT

We just had to ask...

## Why does a perpetual gas flame burn near I-89 in Moretown?

By KEN PICARD

Consumers who annually travel the stretch of Interstate 89 between Waterbury and Montpelier may have occasionally been jolted out of their subconscious driving trance by the sight of a large, perpetual flame burning just north of the Middlesex exit. The blaze isn't always visible during daylight hours, as one reader observed recently, but at night it seems to have assumed the hue of some discolored Olympic torch.

Vermonters should be thankful that such unusual features are common features on the Green Mountains landscape. Drive certain stretches of the Jersey Turnpike or I-40 between Houston, Texas, and the aptly named Sulphur, La., and you'll see — and smell — clouds of them unfolding in the breeze, high atop sprawling oil-refinery complexes. These torches cast their eerie orange glow into the night sky, creating a dystopian panorama that seems lifted straight out of a Mad Max film.

Gas flares, or flare stacks, as they're known in the industry, are used for the disposal of excess methane gas. The gas flare along I-89 belongs to the Moretown Landfill, one of two commercially owned landfills in Vermont. (The other is in Coventry.)

Toni Badowski is general manager of the Moretown Landfill, which takes in about 350,000 tons of waste each year. (For some perspective, the average Vermont home generates about a ton of trash per year, per notes.) Methane is a natural by-product of the decomposition of all that waste. At the landfill, the gas is then captured through a series of horizontal and vertical gas-collection wells that have been drilled into the landfill. "The main reason we capture it," Badowski explains, "is for odor control."

Can't all that natural gas be put to good use? Actually, Badowski points out, it can. Since 2005, the Moretown Landfill has been generating 3.2 megawatts of electricity from methane — about enough to light 2,800 homes — each year.

"We've gotten so good at our [methane] collection that we now have more gas that we can make electricity out of," Badowski adds. As a result, the company is applying to the Vermont Agency of Natural Resources (ANR) for a permit to extract additional gas-to-energy resources at the property. Badowski expects a permit will be issued later this year, with additional electricity generation starting sometime in 2013.

Since July 2005, the Washington Electric Co-op has operated a similar gas-to-energy operation in Coventry at Vermont's largest landfill. This facility is owned and operated by NEWEST, a subsidiary of Casella Waste Management of Rutland. Its electricity-generating plant has also been growing and now has five gas engines producing eight megawatts of power.



But why does some of the methane need to be burned off in the open air? Adam Sherman is program director for the Montpelier-based Biofuels Energy Resource Center. As he explains, methane isn't permitted in landfills at a steady rate, but that varies depending on the composition of the garbage. Throw every waste wadded catalog, waterlogged books or a mold-tarnished loaf of bread, and you'll get plenty of methane. Throw away an old bicycle or broken chair? Not so much.

When methane is allowed to vent into the atmosphere, it doesn't just sting like roses, eggs and piss off the neighbors. It also contributes to rising global warming and causes public health and safety concerns. According to the US Environmental Protection Agency, landfills are the third largest source of human-related methane production, and contributed about 17 percent of all methane emissions in the United States in 2009.

Another major methane source? Rennaisance digestion. According to the EPA, cow belches and flatulence account for 85 million metric tons, or about 20 percent, of all US methane emissions. Can you say "full my head"?

When the gas pressure generated at a landfill exceeds the rate at which engines are designed to collect and burn it, the facility must discharging with the excess gas rather than release it into the atmosphere. As Sherman points out, methane is a greenhouse gas at least 22 times more potent than carbon dioxide. So the preferred method of disposal is to burn it off and convert it to heat, water and electricity. For safety reasons, excess methane cannot be easily stored and burned later. flare stacks simply serve as a pressure-relief valve to prevent explosion or other damage to the gas-collection equipment.

Incidentally, if you ever noticed a funky smell as you drove by the Moretown Landfill on Route 2 or I-89, it was due to some initial malfunctions and fine-tuning during the start-up of the gas-to-energy system. According to ANR, its solid-waste program has been working with the air pollution control division to resolve the problem, and complaints appear to have subsided. ☐

Ken Picard is a freelance writer based in Montpelier. Send your burning question to ken@vermontmag.com.

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## Public Money, Private Crime

In the fall of 2010, when the chance discovery of a stack of suspicious checks revealed what turned out to be the biggest embezzlement in Vermont history, no victim kept quiet. The paper trail led straight to the centrally-located Hardwick Electric Department, where short worked for 22 years. The numbers emerged: \$14 million (later revised to \$16 million) over 10 years' time — as well as details about the lost: Dorothy Barn furniture; Sunn Harbor Club welding; a Boston condo worth nearly \$40,000.

Then came the indictment, 12 charges of wire fraud and money laundering, to which Bellavance pled not guilty. And the *dearly* Joyce's husband, Marc, pleaded he didn't know. Asked why she did it, Joyce didn't know, either.

Beland closed doors at Hardwick and the 10-older town HED service department have been vacant. Troopers who'd been whispering for years over the long-standing accusation of the Bellavances have now added to the pieces clicked together.

But outside the well-intended public meeting called by Hardwick Electric shortly after the revelations a dozen not known for keeping their opinions to themselves went just that. Someone told me that folks viewed the whole thing as "a human tragedy." Another said people felt bad for the Bellavances' daughters. A man or two insisted that the hair stylist spent her days early on Joyce could get a haircut without showing her face on Main Street.

The Hardwick Gazette reported the story exclusively. But the letters served, which overflow with passion about issues large and small, miraculously one about this.

Until the sentencing, the paper did not publish a photograph of Bellavance.

How to explain this silence? Most obvious: The Bellavances are a large Hardwick family; they have 19 living in the 2010-11 phone book (including Joyce's son, whom some couple Joyce is a Darling — another important surname in these parts). Like a large percentage of people in Hardwick, Joyce and Marc Bellavance are related to a large percentage of other people in Hardwick.

The Bellavances are, moreover, from the right side of town. Joyce had a good-paying job with benefits and a pension. Marc was regional director of Autozone Hardware. Their house overlooking Middlefield Pond is hardly Yonkers, even with the publicly funded Pottery Barn furniture to it. But you could do a lot worse in Hardwick.

At this writing — days after Bellavance's sentencing — the Hardwick Establishment is still keeping its ranks, and its mouth, closed.

So who speaks for the injured parties — who include everyone on the grid in Northeast Kingdom towns?

Money, the utility.

At that first meeting, HED general manager Eric Werner listed some of Bellavance's victims: the church and the school, the shopkeepers and homeowners. At the sentencing hearing last week, he noted that each of HED's 6,000 customers was out \$500 in the fiasco. Werner, vice-chair of the board, and the embattled, increased rates, surely "have been disconnected" because of it. Debbie Lorraine, the woman who found the smoking chick, recalled the "horror, shock, disbelief and sadness" everyone felt and the turmoil into which the investigation threw the officer.

They were talking about an individual, or group of other individuals.

To say that makes sense, HED is a little government enterprise, housed in a little white clapboard building, inside a little government, its lone-member board of Commissioners is appointed by the five-member Select Board. It's the rare (therefore) who is not acquainted with at least one person connected with HED.

But the department isn't just a collection of individuals, as Judge William Sessions reminded the convict and the public. It's a public entity, a state agency, and Bellavance's public servant. Her crime, he declared, "shatters the respect for public institutions and public officials so that any public servant suffers."

So it is a mark of the popular disservice of the everyday public that the only people criticizing some around here have been the Bellavances who screwed up. That single letter to the Gazette did not condemn Joyce Bellavance; instead it scolded the HED board and management for its negligence overnight and proposed that the utility return its fraud insurance premium to the taxpayer.

The writer had a point about the everyday. Bellavance, when a million and a half bucks disappear from your watch, the honest response is to tell your owner

— or make a posthumous threat, Meyer said.

Still, you could say that Werner had to stay put, or early to continue in the face of the wronged community, a role that actually else was assuming.

Two kinds of community were in conflict — the community represented by a publicly funded institution dispensing an invisible, if crucial, commodity; and the community embodied in the



**AFTER JOYCE BELLAVANCE'S SENTENCING, THE HARDWICK ESTABLISHMENT IS STILL KEEPING ITS RANKS, AND ITS MOUTH, CLOSED.**

relationships of interlocking families. Blood is thicker than paper ink.

In an earlier one where I extrapolated when pension money was passed directly by a community, Joyce and Marc Bellavance might have ended up in

the stocks, with the rest of Hardwick pressing at them. Courage and justice were out. The modern system in which everyone is equal under the law and the state dispassionately metes out penalties, is — at least in principle — missing.

But since justice is dispensed, if that's what you call 42 months, plus retribution of the money, for a crime that could carry a decades-long sentence), rage still wells up. And the least of its appropriate objects is Joyce's contention that she was a victim — although her thefts were, the uncontrollable symptoms of depression and feelings of worthlessness stemming from childhood sexual abuse. And the thoughts just keeps coming. More is still aging her rights to keep the house.

In the end, it fell to Hardwickers from the other side of town to speak public bitterness and express the accusations and accusations of both social and criminal justice.

"I am a taxpayer and tax-exempt person in Hardwick, Vermont, and I feel that Joyce should sit the steepest penalty for the crime she committed," wrote one Hardwick Resident in the reader comments section of the Burlington Free Press. "Many people are sexually and physically abused and they cannot and do not use that as an excuse to commit a crime."

The commenter continued: "In this small town you are judged by your list name, and Joyce last name is one of those that are considered to be in 'HIGHER STANDING.' people look the other way and in, so if they are blind to anything you do. This is another reason if I seen the one who had committed this crime, I would have been quick to judge and give the steepest penalty."

Household incompletely, an interesting detail emerges: Joyce had an eight-day stay off in the past and I think that she should have to rehouse [sic] the town but ALSO reimburse the people who had to pay their bills since then [sic] once due to her absence — those who had to struggle to come up with money to pay their off at 100% charges to a recreation service?

Another Hardwick resident wrote, "They just keep telling me they would shut me off and I'm on oxygen she didn't care?" They being HED and me, Burlington.

While pocketing the people's money, Joyce Bellows was strenuously enforcing the rules of the public institution at its most imperial. For what were no doubt serial defraudations on small bills, it was she who looked for neighbors in the eye and told them she had no choice but to turn the lights off. ☐



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# LEAVING RUTVEGAS

A blue-collar city reinvents itself — and refutes its reputation

BY KATHRYN FLAGG

**L**eave talk about *Rutvegas*." Jim Sabatino is sitting at a small table in Cafe Trevis, "Rathland's best coffee shop" — and only one, he adds.

Sabatino is 28 years old, bearded and friendly. His family goes back a long time in these parts. His great-grandparents emigrated from Italy and landed in Rutland, the Sabatino family has run the Polenta restaurant downtown since 1955. Jim Sabatino is Rathland through and through.

What brings us back to "Rutvegas"? "That's one word, not past," Sabatino says. His good-natured about it, but there's something in this. The Marble City has a chip on its shoulder.

Defensive, a bit resistant to outsiders and somewhat self-righteous, Rathlanders bristle at the pejorative moniker and its attendant connotations. Perhaps, with good reason. For decades, the blue-collar, working-class has built a reputation as the unaffected capital of drugs and crime in Vermont. To outsiders, it's a gritty place — the part of Vermont where your tears might get slashed. Where you should lock your doors. Where, at best, there's not much to do.

Rathlanders don't deny that their city has its problems. But that reputation? It's just not fair they say — or, accurate.

These days, something is undeniably after in Rutland. The city will break

ground this spring on a new downtown pedestrian marketplace, Green Mountain Power, on the verge of a merger with Rutland-based Central Vermont Public Service, is promising to make Rutland the state's "solar city," with more solar power generated per capita than anywhere else in Vermont. Last month, the Community College of Vermont opened its brand-new, \$10-million faculty downtown.

Unseen prices are relatively low there: it's cheap and slowly, young people such as Jordan Sabatino and Jacob Pata — who, at 21, own Rathland's best and only coffee shop — are returning to the city they once left behind.

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Rathlanders don't deny that their city has its problems. But that reputation? It's just not fair they say — or, accurate.

These days, something is undeniably after in Rutland. The city will break

ground this spring on a new downtown pedestrian marketplace, Green Mountain Power, on the verge of a merger with Rutland-based Central Vermont Public Service, is promising to make Rutland the state's "solar city," with more solar power generated per capita than anywhere else in Vermont. Last month, the Community College of Vermont opened its brand-new, \$10-million faculty downtown.

Unseen prices are relatively low there: it's cheap and slowly, young people such as Jordan Sabatino and Jacob Pata — who, at 21, own Rathland's best and only coffee shop — are returning to the city they once left behind.

Defensive, a bit resistant to outsiders and somewhat self-righteous, Rathlanders bristle at the pejorative moniker and its attendant connotations. Perhaps, with good reason. For decades, the blue-collar, working-class has built a reputation as the unaffected capital of drugs and crime in Vermont. To outsiders, it's a gritty place — the part of Vermont where your tears might get slashed. Where you should lock your doors. Where, at best, there's not much to do.

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progress". There's no statistical math to the perception that Rutland has greater problems with drugs or crime than Vermont's other urban areas.

"The separation — I don't see that image, and I don't have that language," says Christopher Lounsbury, the hunky, dark-haired, 41-year-old executive director of the Rutland-based Community Foundation of Vermont. "That's an outsider's view, and it's a misplaced outsider's view that I don't put any stock in," he adds. "And I say that with my eyes wide open to the problems that are ... Vermont-sized urban centers dealing with."

Statewide, Chittenden County led the pack for the number of criminal offenses committed in 2010, followed by Rutland County. Rutland is population, and offense rates were higher in Chittenden and Windham counties, with Rutland coming in third. Looking solely at drug offenses, the city of Burlington surpassed Rutland with 11 per 1,000 residents in 2010, compared with 87 per 1,000 residents in Rutland.

Even if the stats don't bear out the stereotype, there's no shortage of good stories to swap about Rutland's supposed crime rate. Among the more sobering is that of a break-in and assault that happened a week and a half ago, when two men from New York and a 20-year-old Rutland man allegedly entered a home and attacked two women and a cat using golf clubs and a knife.

The story plays into a narrative familiar in Rutland: one that depicts drags, and their standard crimes, as an epidemic flooding in from New York state that, again, fact and fiction don't always line up. The rumors that drags are coming in on the New York Anatol truck (milkmen Ann-Crack) are just that: rumors, says



Jim Sabatino, 28, owner of Cafe Trevis

WE'RE OUR OWN  
WORST ENEMY  
SOMETIMES.

JIM SABATINO

"untrustability" was still something of a foreign word as recently as 2008.

For someone who came he was splitting time at a local high school — and who did leave for a time — Sabatino is knee-deep in the grassroots movement that is slowly reworking Rutland. It's what more than one local calls a "fully round-up-by-your-bootstraps" approach.

"Rutland's not a really made community," Sabatino says. "It's still a work in progress."

He's the first thing Rathlanders

want you to know about that "work in

Liane Walsh, executive director of the community justice organization Rutland United Neighborhoods.

Cronin says the only case under attack hereabouts: The city police department has come under scrutiny too, in case, a suspect was charged with sed and later convicted of assaulting someone and lying to police. Another gunman resigned after allegedly using improper force on a man handcuffed as a holding cell.

In December, Chief of Police Anthony Rossi retired after months of debate among residents — who wanted Rossi out — and the police commission and state-and-FBI officers. The city has placed two officers on administrative leave at the request of interim Chief Dennis Baker says he's managing a staff of 30 in the department that should have 39.

"I do think some of the negativity that has circled around the police department has led to some of the difficulties with staffing," Baker says.

City leadership and some residents, see circumstances when it comes to filling short changes at the police department. Substitutes put an upbeat spin on recent developments. "I think the police department is in a moment of transition, and that's a moment of opportunity."

Baker agrees, pointing out that, in the most visible public service in a city, police officers should be ambassadors to the public. "If there's a perception that a city isn't safe, then no one is going to come to that city," the chief says.

These perceptions come and go, says Walsh, the man who live in Rutland maintain that one of the biggest enduring issues is property crime fueled by drug habits.

Polymer copper thefts are a problem in the city, as much as steadily disappearing residential and commercial properties of their former, paper and writing. Copper prices are down since they peaked in 2008, but the scrap metal still builds the porches of quick cash.

"It's every man's," Walsh says.

Compounding the problem are substance-abusing households — some who have left properties abandoned, and others who let their houses decay, rise to a transient population and lead to discourage what Walsh calls "two-minute tricks" causing people come and go at all hours.

She and others don't discount the problem started here with drug and meth addictions — much of it fueled by poverty — in a central concern in the region. But, notes Walsh, it's important to note that this is a note challenge unique to Rutland.

"I think that community also has a lot more positive things going on," she says. "I wouldn't have set down roots and decided to raise my family here if I didn't think it was a good place to live."

The story Mayor Lounsbury would rather tell outsiders is this one: Founded on all

sales by Rutland Town — and the sprawling developments that characterize that neighbor — the city has had to look outside its own boundaries for models of successful redevelopment. That neighboring development did come with heavy costs. Because the boundaries between town and city are unclear to outsiders, some city residents worry about 2 spaces I unfairly overburdened as otherwise fine downtown downtown.

But Lounsbury thinks the city will hold its own.

"Autoweek," municipalities are calling back upon themselves and their urban centers instead of embracing the strip development and suburban model that had been the norm for the past 20 years," he says. "We certainly aren't going to return to the 1980s where the local downtowns were king, but there will be a resurgence."

Looking around town at his VW wagon, Lounsbury points out a few success stories. Among them is Peter H.E. Park, the brainchild of Michael Smith, a local trialblazer. The network of trials is among the top 25 insurance risk distributions in the country — and anyone in the city can reach the park is about five minutes. Then Lounsbury heads up the hill to the old armory, recently vacated by the Vermont Guard and, according to the mayor, "handed as hell." The city recently held a public meeting to discuss possible uses for the space. Lounsbury didn't get a break on the tax rolls, in both cases, he says, the trick is in seeing possibility where it doesn't exist.

These where-located houses, such as Black Foley, are up.

"I got a little bulletin board," Foley says, pointing for a bench where a glowing quick explanation of his long plan for property development.

He leads a march through a still-under-construction office space perched high above the junction of Center Street and Merchants Row. The 3,000-square-foot office smells of paint and dust, and late afternoon light from the west hits the exposed brick walls and structural trusses and beams. Foley calls this the "Loft," and envision an office-living and networking space for professionals — part business incubator, part networking hub. There are tremendous views, both down to the street and out to the mountains at the distance.

Here and there is standard. Foley is at the regional family business of bass and audience rentals. More significantly, the Foleys are major property owners in Rutland, with H large, historic properties in the downtown district. And, sure enough, once he gets rolling, Foley is "bulletin," and like many do, a concern about the beautiful downtown and the dynamic Pomeroy Theatre, where he is president of the board of directors.

"Every [foolish] guy empty storefronts,"



## Leaving RutVegas

Bob Riley says, arguing in the bad the most common complaint he hears about the downtown. "But we have more square footage occupied this year than we did last, and more last year than we did the year before."

Next to pop into the Center Street Alley — eight now — are angry, bare courtyard tucked behind the businesses. It's an expansive space, first developed in the late 1970s as an outdoor courtyard. It never really took off, though — private apartments fill through, and the space is underused. (Formerly "dynamite," Lerner says more blandly.)

After years of planning, and a nearly \$5 million rematch from Sen. Patrick Leahy, Rutland will break ground on an overhauled of the alley this spring or summer. City developers such as Riley imagine it as a green, shaded public marketplace, bordered by calls and little shops. Right now the courtyard is surrounded by the towering backsides of buildings, including the theater and the seven-story Service Building. Riley envisions some blinginess and doesn't have a plan to punch out the back of the building currently occupied by the Rutland Area Food Co-op. There will be outdoor seating for a cafe, be explains, and lots of space for a restaurant.

Finally, Riley leads the way to the intersection of West Street and Merchants Row, one of the busier crosswalks in downtown Rutland. On the wing, he passes the Wal-Mart, dropped square in the middle of the city. On the whole, most downtown businesses say it could have been worse. Locating the retail giant in the Rutland downtown saved the city from an even

more pronounced exodus of shoppers to outlying developments.

Still, Riley and others want to see a more vibrant local shopping scene. Every year some 375 million vehicles pass through the crossroads at West and Merchants, making it arguably the most desirable downtown location. But, as of 2010, Riley says, three of the four census were vacant. Today all have tenants.

On one corner, already home to a women's clothing boutique, Riley envisions developing the Shops at Givens Square, combining food, electronics, and outdoor and sporting-goods stores.

Leaning on the street corner, he talks about the proud heritage of Rutland. "We're proud of it, and protective of it," he says, looking around the downtown. Riley adds, "I think we're holding our own very well."

It's late afternoon by now, and shopkeepers are closing up. As a service hub for the region, and the seat for the paper and carpet mills, Rutland's downtown is well populated during the day. Riley notes. The trick will be convincing shopkeepers to stay open a little longer, and luring customers back downtown to shop at dusk.

His remark gets at what may be the bigger problem facing Rutland. Not drugs, not real estate — or lack thereof — or even blighted, run-down properties. It's a matter of convincing.

"There's just a general feeling of being passed out," says Steve Tracy, who worked as the managing editor of the Rutland Herald in the late 1990s and early '00s. "It's part of the psyche."

Take the issue of the highway. You

can't spend much time in Rutland without hearing at least once about the interstate that never came. The town pushed hard for a more or or a segment of I-89 — was 20th-century showboating making up the western corridor of the state to better connect the city with the rest of the world. Rutland is still waiting.

It wasn't always this way. Rutland grew up in the 18th century, moving from a small mill town on the Ottauquechee into a bustling industrial center after the discovery of rich marble deposits on the ledge. The miners arrived in 1810, and soon Rutland was the national capital of the stone and one of the world's leading marble producers. The city still holds the mark of the man-of-the-century boom times as its gothic, bulging churches and City Hall still stand.

But Rutland's heyday came, as all good things do, in its second act. The city's population has been dropping since its peak in 1970. Today, about 16,500 residents live within city limits — fewer than in 1930. The marble quarries shut down in the '80s and '90s. The railroad left. As one point in recent years, Rutland boasted the highest unemployment rate in the state. (These days, Rutland

County's unemployment rate — 8.4 percent — is just slightly higher than the state average.)

The city has 180 vacant properties on the books, and — some of these



residential and commercial buildings are abandoned and decaying, dragging down property values and trapping vagrants. The city is considering to draft an ordinance to deal with blighted properties. Drive Rutland's neighborhoods, and you'll find row-ceremony rowed houses, confined with window boxes or wreaths, next to homes with broken windows and "No Trespassing" signs.

All this leaves Rutland in the position of many small, once-bustling industrial towns in America, casting around for what next. Finding that thing — green energy? Local foods? New firms? — and agreeing on them to be taught for a community divided between

## WE POINT TO RUTLAND AND WE SAY, "HERE'S A TOWN THAT HAS REALLY PULLED TOGETHER."

PAUL COSTELLO

can-do pragmatists and a population segment that's reticent to the local change. That's where the contrasting comes in.

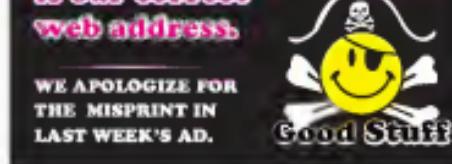
"It's the 'Yankee stubbornness,'" says Sabatino. "Change can be hard sometimes."

Where comes in is that feeling of being "pinned over" seems Rutland isn't looking to anyone other than itself for salvation.

When Tropical Storm Irene hit, for instance, a group of volunteers, including 27-year-old Katelyn Manger, rallied to create the impromptu Rutland Rutland group. They took over a downtown storefront and began stand-up soup kitchens. Within a few days, they had created a pipeline for funneling volunteers into neighboring, harder-hitting communities.

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"I've been, in the past couple of years, seeing such a force of younger community members trying to step up," Manger says. "We're trying to move Rutland forward in that positive direction."

She's not alone.

Back at Cafe Terra, Jacob Flatau slips into a seat near the front window. He's not much used to sitting still these days; he bought the raft about a year and a half ago. At the time, Flatau, a Rutland native, was a young graduate of McGill University. He moved to Burlington but couldn't land a job there, though he considered opening a business in the bigger city, he says the

area full of opportunity — Flatau thinks the city is finding some momentum. "I think Rutland's on the up-and-up," he says.

The new head of Rutland Redevelopment Authority, Bernice Doffly, says the same thing, in economic speak: he calls it "opulence" — and this time it's no upward spiral.

There's thanks in part to young entrepreneurs, no volunteers and no new blood in city government. At St. Myrs' Loans, Flatau says that he's an "old man" around may hall. These days the head of oldness is showing younger — a nice change of pace, says Flatau, from the meetings he attended

in 2008 and 2009 that paved the way for Rutland's latest economic push.

"From a far distance out here in Montpelier Rutland is seen today to be a town on the move," Flatau says. "We point to Rutland and we say, 'Here's a town that has really pulled together.'

An executive director of the Vermont Council on Rural Development, Costello stepped in to guide the city's early conversations about revitalization. Those centered on the idea of developing the "circular economy," which involves making a place more innovative and exciting for young people and entrepreneurs. It's what some in a economic circle call "soft" development. Circular-economy projects may not translate into a new factory or dozen of new jobs, but they stand to improve a city's overall health and vitality.

Costello says that Rutland residents turned out for those talks in overwhelming numbers, with as many as 400 people at some meetings. The goals the city identified in the beginning — including innovation, a more pedestrian-friendly downtown, strong farm and food links and sustainability — are guiding the many downtown revitalization projects under way now. The circular-economy conversation gave birth to Friday Night Live, a popular summer street festival during which Center Street is blocked off for a few hours. After the talk, the city also started Vermont's first round-horned oxen race, which is among the most vibrant in the state.

Rutland boosters say those examples only scratch the surface of the energy the city is investing. They point with pride to the fifth-life blood drive — this year, the second largest single-day drive in the country. There's the Skidmore ponds. There's the way the city has raised art after art. There's the custom, residents say, the city park upgrades.

"This town has a lot to give," Sabatino says. "That energy exists here. It's built into this community, and it's just a matter of harnessing it." ☀



Left: Terra is a vibrant coffee shop where Flatau opened it.

City: Terra, right: owners Lauren LaCoste and Katelyn Manger

stakes were just too high.

The low barrier to entry in Rutland inspired Flatau to jettison on buying a business and his customers made it pay off. "They've been coming in since day one," he says. "The town has been really supportive."

Flatau is too young to have known Rutland at its apex. He does remember that the city of his childhood — in the 1960s — seemed a more prosperous place than the one he knew as a teenager. After years of many standstills — with their signs proclaiming "This space is not empty,

or first moving back to Rutland in 2009.

"You don't see the board members like you did in the past who are either silent through most of the meeting — I'm not joking — or just kind of like old-timers who are really out of touch, or people who don't show up," he says.

Could Rutland become a model for other small manufacturing cities, caught between memories of the city that was and visions of the city that could be?

Maybe, say rural development experts such as Paul Costello, who helped jumpstart the "circular economy" conversations



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# iWitness

Burlington Mac maker Jerry Manock remembers his old boss: Steve Jobs

BY PAULA ROUTLY

**J**erry Manock's Burlington office is crammed with undemanding Apple jobs that never saw the light of day: a hockey slate with an adjustable blade, a "Calc" for entire building block that DEC doesn't bought, and a model for the "tumble" a bassoon-style device designed to vibrate at a frequency to maintain older bone density.

Any number of factors — timing, money, patent problems — can kill a great invention.

But Manock got at least one product right. In 1979, when he was 33 and Apple had just five employees, Steve Jobs hired him as a consultant to design the Apple II, one of the first personal computers in history to be successfully mass-produced and marketed. Manock gets credit for almost everything but the circuit board and the logic, which was organized by Jobs' partner and Apple cofounder Steve Wozniak (the machine's "shameless" management, the structure, the circuit architecture, the color — beige, Pantone 485, the color of the deep space universe). Manock says, rattling off his contributions to the once-cutting-edge Apple II, which now looks like a yellowing typewriter on a shelf in his office:

Besides it is the analog, self-contained, revolutionary Macintosh. A successor to the Apple II, it was the first personal computer to incorporate both a graphical interface and a monitor in a way that inspired the term "user friendly." Manock was part of the original team of a half-dozen workers who designed the Mac.

Both man and machine are Apple originals.

Manock first turns up on page 78 of Walter Isaacson's 612-page bone-crushing biography, *Steve Jobs*, which was released to publication last October just three weeks after Jobs died of pancreatic cancer. Although Isaacson never spoke to Manock, the book reads like he did. About the Apple II, he writes, "Jobs wanted a simple and elegant design, which he hoped would set Apple apart from the other machines with their clunky gray metal cases. He offered a local consultant, Jerry Manock, \$1800 to produce such a design."

Manock says the deal was for \$1800, and has a letter signed by Jobs to prove it.

Isaacson goes on, "Manock, dubious about Jobs' approaches, asked for the money up front. Jobs is said, but Manock took the job anyway. Within weeks, he had produced a simple hand-molded plastic case that was unshattered and exceeded expectations. Jobs was thrilled."



JERRY MANOCK AND HIS MAC



Such positive reactions were rare. An astute observer, Jobs was an unapologetic critic of every step of the product development process, from his sheer functionality to the experience of opening the box. But he was not finished enough with Manock's work on the Apple II — and subsequent Disk II — to hire him full-time as corporate manager of product design.

For three and a half years, Manock and his colleagues worked under Jobs, perfecting the Mac. He witnessed Apple's early innovation, exponential growth and subsequent conflicts — including the one between Jobs and CEO John Sculley. Although Manock left Apple before

## TECHNOLOGY

Jobs was ousted, he recalls, "The minute Sculley got the majority on the executive council, it was all over."

In fact, Jobs was just getting started. Apple went on to develop the Mac, iMac, iBook and iPod. Last week, Apple briefly overtook Exxon as the most valuable company in the U.S. From his unique vantage point, Manock had a clear view of what colleagues describe as a "muddy diamond field" no chain, ripples and drive his employees to do the impossible. Manock left Jobs among the top five most influential people in the world, along with Gondwana and Jesus Christ.

You could say Manock, now 66, is an Apple apostle. The sole proprietor of Manock Computerware, Bechtel has mastered the art of design consulting and for 21 years has taught a University of Vermont class on integrated product development: Art and engineering — and marketing — are compatible in Manock's world. His wife, Mary Ellen, and two daughters, Abby and Katherine, are all art majors. Abby borrowed her dad's copy of *Steve Jobs* before Manock had a chance to do much more than check the credits, confess he was torn, and determine Jobs hadn't described him as boss.

On a recent trip to Maine with her parents, Abby read it all the way over and fell in love with it, and would all of it suddenly start crackling up," Manock says. "Then she'd ask me about these parts of it I was involved in. I loved her interest in it. And it is sort of part of her heritage, too." The Manocks still have the tatty book Jobs gave Abby on the occasion of her birth, almost 45 years ago.

These days, Jerry Manock is busy reading all of his other former Apple paraphernalia — blueprints, business plans, confidential memos, often the hardware project notebooks — to ship to the Silicon Valley Institute of Technology, where he is read a bachelor's and master's in mechanics/engineering with a graduate focus on product design.

Manock suggests the cause come out to see him in his studio, "I started raising money for a house and I when I'm done, I'll start raising money for a studio," Manock says. "It's just, I'll be there."

Not included in the shipment, Manock's memory of working alongside a future legend, and their brief conversations after he moved his family to Vermont in 1985. That conversation — packed together from talks at his Burlington home and office — is transcribed here.

**There were about five people in the company** when he called me to come up to the Homebrew Computer Club in Menlo Park. [Steve Jobs and Steve Wozniak, co-founders of Apple, were members of the club.] I went up to a group of about four people that he was already talking to, who were kind of scattered around him... Bill just went back his way around the circle, and when Bill came back to me, he'd just pick up exactly where he left off. And I thought, Oh, my God. That really impressed me. He had a very quick mind and was very aware about what was going on.

**What I heard later** is they had already lost a lot of other designers in Silicon Valley that they could never find a very tight schedule – that was November or December of '76 and they wanted to have multiple Apple II's at the West Coast Computer Faire in April of '77. I think a lot of other people, other designers, turned him down and said that's totally impossible. I didn't have that experience, so I said, "I'll give it a try" and quickly started building models.

**I only met Steve's dad once** Wozniak, Jobs and myself had already my Apple II drawings on the living room floor at Jobs' house. He came home from work, with his lunch box, and kind of stopped around with a look on his face like, "What the hell is this?" Never said a word.

**Steve would say things like:** "I was just thinking, in my career I could be the CEO of one or three billion-dollar companies." Apple had just started out, and there was no talk of being a No. 1 or something.

**Walking back from lunch one day,** I said, "Steve, you paid me \$1000 for the Apple II, and it's going to be more and more popular and I really think it's going to have a monopoly on that. I ought to ask, like, a cooler rate, because \$1000 wasn't fair to that much." He never responded. He looked at me and said, "You're not that good." But if you know how many we thought we were going to sell in the next two or three years... "You're not that good?" What do you say to that? He was absolutely right. How many millions of these things did they sell? You can't ask for royalties like you're

delivering the work, so it was totally stupid and naive on my part. And he was a really incredible negotiator.

**I had just stopped working for a big company** I started to be on my own and my own schedule. Then, like 10 percent of my time was on Apple. So I said, "Look, that's crazy. I'll join you, but I only want to work half time." Twenty hours a week. Well, I wound up working like 40 hours a week, for half pay. I did that for about six months. I thought, This is really stupid. When I signed the papers, it was a full-time employee. I was No. 248. I always tell people I could have been No. 6, which was worth, like, \$100 million when they went public. But instead, I wasted my life on hour rendering fee.

**FOR THREE AND A HALF YEARS,**  
**MACK WORKED**  
**UNDER STEVE JOBS,**  
**PERFECTING**  
**THE MAC.**

He was the man of that stock when I went public. You can imagine some of these rich guys in the lab, with just a high school education, were given, maybe a thousand shares of stock when they joined. These kids were off of a suddenly worth millions of dollars. The IRS said, if you exercise the option, it'll just like earned income. You have to pay taxes on it. All of a sudden these guys were getting tax bills from the IRS for like \$100-300. They didn't know what to do. I wrote to the IRS and said, "I'll try to pay you quarterly." They were back and said, "They're all new or go to jail." That was serious stuff, that we were lucky.

**Steve was a really good motivator** – of groups. He wasn't necessarily good one-on-one, he'd want to see what was going on, so he'd come up behind with no warning and say, "What's that pass of ours?" I'd start trying to explain, "Well, I had to take that into account and also this..." and get all confused. He'd just get disgusted and walk away. A lot of people thought that as a negative criticism of what was being done and then they would change it, and then they'd get fired.

**My belief is that he wanted interaction** but he was too young to really know how to ask for it. So I'd take a day or two to

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prepare, then go back to his office and say "Steve, when you come by the other day, I want this now if you have time, because it's why I did what I did." He'd look at all of it and say, "OK, that's fine. That's great. Keep going."

**I can remember a meeting**, with what must have been 50 or 60 people for an Apple project. The manager of the peripheral division did a critical path analysis of how long it would take to do it. It was maybe a three-year time frame. Steve came in and sort of looked at it and said, "I want it done in nine months." We all knew the analysis going in. When we walked out, we looked at each other and said, "We just agreed to do it in nine months. What happened?" Of course we did it in, probably, 18 months. He had this way of projecting that vision into a very fastidious field.

**Steve invited 10,000 of his closest friends** to the Apple III kick-off party — at Disneyland — and the computer started having intermittent problems. It would black out and come back on. Everybody was blaming it on my thermal management. Finally we realized this was the circuit board. It was the last one that Apple had left by hand before the computer made sure the lines were straight. Steve called me into his office one day, and I was expecting to get fired because of all these Apple III problems. Instead of that, he said, "This was a big problem, and I'm really unhappy about it, but I'm not going to fire you. I want you to, but I'm not going to fire you. I want you to join all the folks in Macintosh now." That was the closest I ever came to getting fired.

**Jobs wasn't in favor of focus groups,** which were very popular at that time. He'd



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Subject: Steve Jobs  
Title: Executive Vice President  
Date: 2011-01-26  
Time: 10:00:00

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This is to certify that I have just now completed a review of Steve Jobs' compensation package. I am sorry to report some significant shortfalls in the compensation package. I have attached a detailed analysis of the key compensation and benefits that Steve Jobs receives. This is the first detailed compensation review I have conducted in this manner. I believe this is a valuable tool for our company to evaluate our compensation and benefits programs. I am attaching a detailed compensation analysis for Steve Jobs.

The analysis is attached. Please let me know if you have any questions or concerns. I am available to discuss this further with you personally or via telephone or e-mail.

Yours truly,  
John Hanrahan

1-800-221-1111 for the toll-free number. I am sorry to report some significant shortfalls in the compensation package. I have attached a detailed analysis of the key compensation and benefits that Steve Jobs receives. This is the first detailed compensation review I have conducted in this manner. I believe this is a valuable tool for our company to evaluate our compensation and benefits programs. I am attaching a detailed compensation analysis for Steve Jobs.

Yours truly,  
John Hanrahan

say, "They're going to beat their knowledge on what comes next. I know what's going to come five years from now, and they're not going to understand that."

**His genius was** in synthesizing different technologies and putting them together to solve a problem that you didn't know you had — a couple of years out. Apparently, before he died, he had laid out four to five years of posthumous plans.

**When somebody asked him** what kind of market share he wanted, Steve was famous for saying, "I want it all. I want 100 percent."

**Steve's probably directly responsible** for the experience of opening the box. The first thing you'd see was a plastic box that said, "Open me first." Graphic pictures showed you how to set it down on the desk, take this end of the cord and plug it

in. Then the computer was programmed to come on and walk at you and lead you to the next step. It was all part of the design of the product. Packaged experience. That's consumer engineering. You don't have responsibility for just one part of the product. That was Steve's vision.

**The whole basis of the class I've taught** is UVM for 20 years ... integrated product development, which means constantly



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looking at all of those things, the aesthetics, the engineering, the marketing ... which is what we were doing at Apple. Not necessarily purposefully, but everybody was just thrown together. I would walk through the software place and look around and see what people were doing, walk through the marketing area. I had my drawings all on the walls, so anybody could come up. There was a red pencil hanging there. I'd say, "If you see something you don't like, or it's a problem ... I don't care whether it's a junior or Steve ... write the correction, circle it, put a plus sign there and I'll call you and we'll talk about it."

**I have a constraint** *explains* that says, "500 hours a week and living it." At the end of the Mac project, when we were under pressure to release it, [Mac's main colleague] Jerry Sanders came to a party and he had crossed out the 9 with masking tape, so it said "9 hours a week and living it." The long hours were mitigated to some extent by Steve being very generous with bonuses. I also love an Apple Home model. People were recognized for contributions. He was very good at doing that.

**A lot of the people at the end of the Macintosh project had really serious problems.** The engineering manager between the stress of getting that project out and the studio-Jobs battle, was called into the executive conference room and asked, "Who do you support?" He said, "Well, I work for the Macintosh division, and Steve is my division manager, so I support him." And so they said, "Well, you're fired!" Just like that, he got in his truck — he was married with two daughters — and just disappeared.

**Macintosh's big claim to fame is,** he could take an integrated circuit that was meant to do one thing and he would hook it up differently so it did three things. Didn't you have your fingers on the soldering iron, you don't know if that'll work. He always been an advocate of hands-on learning.

**I had shop courses in junior high.** I had metal shop, painting shop, electric shop and wood shop. And in high school, too. I was learning how to screw things together, or apart. These things worked. I don't think that's a parenting technique.

**Nowadays you can design** something in 3D, have photorealistic rendering, cast shadows and specify "This is metal. This is wood." You can come up with a picture of

it without ever touching a physical thing without ever building a model to hold in your hand. To me, that's really dangerous.

**I got really upset** when I'm walking down streets and there are these young people walking toward me, with their heads down. I try to make eye contact to say hello, good morning, and nothing. The disconnect there bothers me, and that's going to get making bad worse. I've gotten iPhone and iPad and never anymore I went at it. But my attitude is I'm not married to this thing. I don't have to look at it every five minutes. I can lead off with technology for what I need. I feel pretty balanced that way. And I've made a conscious decision not to go with all the social-media stuff because it takes up so much of my time. I can't read a book. I can't sketch. I can't go to movies if I'm constantly interacting somebody.

**When the phone came out,** I sent Steve an email saying, "Why don't you just buy your own company, build it to have a worldwide cell network." AT&T has the phone in Vermont, and we use Verizon. His response was "Thank you, Jerry."

**Mary Ellen and I went to California** — it must have been 10 years ago. We went to the annual meeting, unannounced, and sat in the fourth row. The executive staff come onstage and they sit on their little stools, going through their business. Steve looked over at us and he did a double take. I thought, Well, that's kind of you, Steve, to sit at the end of the meeting, when they asked if there was any more business, Steve said, "I have some business." He said, "I just want to acknowledge Jerry Manock." And he told of our contributions, being on the Macintosh team. Everybody stood up. It was a standing ovation. He didn't have to do that.

**To me, basically, [Steve] was a compassionate person,** who had super high expectations and tried to get the best out of everybody. He had a vision that we eventually did there. People took the creativity, gave them and added their own, and made it fit, which is really rewarding.

**I was really happy** to see the picture on the back of the book, with the original Macintosh on it. That's how I remember Steve. ☺

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In Vermont, we read a lot of poetry about Vermont. From Robert Frost to David Bedford to current poet laureate Sydney Lea, poets have found rich and easy material in the state's landscape, culture and contradictions. But Vermonters – even poets – occasionally do go elsewhere. In recent collections, two writers at different stages of life tell us what they found there.

“Travel is the thematic thread linking the poems and occasional prose poems in Neil Shepard’s *Travel/Untravel* – a title that may confuse readers unfamiliar with grad-school-teacher wordplay. The idea is to read the word “travel” and its opposite inside the word “travel” – and to consider how experience in foreign climes, which is supposed to enrich and build us, can enrich us at the same time.

of poets where “the news is nothing but nice news,” Shepard registers a different, moral kind of chapter at the midpoint: travel of past and present horrors.

In winter about the Marquises, he yearns more voluptuously – letting his nose revel in the too-muchness of the tropical landscape, then drowning himself into the native spirit world “of dazzling clouds” that enrage the light.

Time passes, too, when Shepard uses the leisure of dead gazes



## Roving Poets

Review of *Travel/Untravel* by Neil Shepard and *The Day Bat* by Eddie Rhoads

BY MARISOT HARRISON

“You’ve seen them travel in the other world / you are still.” Shepard writes of voyagers returned from afar, in the title poem that opens the collection. “Perhaps you’re fit for the voyage, me — / the pig’s trough slit, split drooping, in a kiva bowl, / suggests a place of infinite loss.”

In another poem, “Travel/Untravel,” Rodar describes walking under maple trees along beside his wife and gearing himself up to venture into the blossoming blossoms of the fall maplekeytide, a task and a world away: “How well I serve there unassisted and prepared!” he notes. “Or well I always serve scared and fearful, / my meditation unwilling.”

It’s refreshing to read a well-traveled poet who acknowledges culture shock, rather than posing as a blithely cosmopolitan. Shepard, the senior editor of the Johnson-based *Green Mountain Review*, currently splits his time between Vermont and New York. But the sensibility he describes in *Travel/Untravel* is not just the viewing of sheltered American culture with public annual shagging and deformed beggars in “Our Gangs,” a poem about living in an effusively lush

Shakespeare’s Arden, Newf’ house in Shropshire Heath, Wordsworth’s Mount Snowdon, Marot’s garden at Grimaud. In “Following in the Footsteps of Marot,” he humorously asks a modern Marotian question: what the what man got wrong?

All these international poems feel a little dutiful, truth be told. The learned allusions are in place, the exotic historical consciousness functioning, but we don’t feel the poet “knowing” (or unswelling the impasses of art and life) as he exercises the tenses of those who sing their songs before him. The classic Shepard seems to be breaking through his own contemplative calm, perhaps in “Punting on the River,” where he watches stalkless row the river most frequented by half the luminaries of English literature. Could it be that the “old poets ... pointed / here as wild” as these cultural undergrads? As he exercises the sense of collage, Rhoads, “oh, how much like you, youth, pensating / over the water before you fill us in and drown.”

Shepard’s alacrity from the hot-blooded, overwelling youth of the great

poets makes sense. The mad blue version of a more settled age — reflecting on his caravans in tranquility, as Wainwright might put it. While she goes, he can be viral — as it would seem must be — he tends to subordinate his partners and his songcraft to carefully parsed ideas. Rare is the poem here that does as much as it says. But one feels, closing the book, as if one has traveled the world with a thoughtful companion.

In a poem called "Buy Books to Make (Other) Spain," head-to-toe Shepard engages with his younger traveling self, a lad who hadn't yet reached that thoughtful stage:

I was twenty, ripped jeans, rock-and-roll, caravans and charmers  
I was dinner at a roadside, an evening  
devoted to every possible thing.  
Two backpacks challenged.

**B**ut what does poet Edie Rhoads evokes when she likes her own post-debut travel in *The Bay Bat*, a handsomely letter-pressed collection published by Local Honeybee Press with help from the Vermont Arts Council. But Rhoads doesn't evince the "style" of hedonistic European travel, or write with the self-satisfaction of many young Americans who find themselves abroad. Instead, she presents series of wistful maturity, whether she's describing a painted cow in Claudio Canyon, a vacation in Thailand, a visitation to Laos with a Chinese lotus-punk.

More lyrical and personal than Shepard, yet also more oblique, Rhoads pauses often to approach the landscape "in my life" — there are few clean lines, she writes in "Rashdy (Cahier, at 16)": "Titles over, words pale and slough." In "At the Lotus Pond (Kampong Chhnang)," the poet finds herself "far from home / ... / I cannot remember our old ways. / My eyes crowd with bright light / and the white, pink eared parrots / of the lotus."

In "Fern," the self literally is part of the landscape, as the fern

narrates a description of its orange, light-sky nature:

My light the orange bulb of phosphorescence  
flame. Ie briefly that peaks the night in fleshless papa,  
the slender yellow glow of an open eye  
before sleep when the animal down.

Imagining a fern requires the poet to pull off the self-fiction of those in *Songs of Experience* and *Experience*, and Rhoads does. Though her imagery can become dense, she illuminates it with simple language that pulls the reader into an immediate relationship with, say, the book's title-verse: "[a] displaced lot / with pale fur and wings / I can see the sun through / ... / It is day. What is this but doing on?"

Indeed, what is this but doing on? Like "The Bay Bat" as the self-reflectively farling fern, the experiences sketched in these lyrics seem to resist full exposure. Yet sometimes nature steps in, bringing carbuncles like a "Mansion Glass Chong (Zhaolai)".

In the mid-pathers blue bellied Garuda, just of course the wings sweep stiff winds across the bay, the book blues out the sun.

Whether she's bird-watching or shopping, not on an ashram lecture to hear the Gongs "bubbly[ly] on, short, medium" ("BhaktiBuddha"), Rhoads' landscapes are always fully alive.

While Shepard turns his foreign experiences into carefully wrought example — stories of our hopes and fears, seeking and surviving — Rhoads simply goes under a microscope, she is, and puts us in it. And when she gives us moments closer to home, as in "Second Winter in Vermont," we may feel a tonic shock of recognition. Coming home, it turns out, can unswell us, too. □

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# House of Cards

Theater review: *The Clean House*

BY ERIK ESCOBAL

**D**rama's culture throughout literature have endorsed the healing properties of laughter. But for the brilliant protagonist of *The Clean House*, Sarah Ruhl's 2005 play, not just any humor will do. That's where *House of Cards* comes in. *The Clean House* currently running at the Vermont Stage Company production of *The Clean House* currently running at FlynnSpace, is a dead-on line-drawing exercise.

In her directorial debut at VSC's new producing artist director, Cristin Albers distinguishes herself as a resourceful and astute. That's a huge, clever play that her humor derives from the complex interactions among characters struggling with thorny emotional circumstances. Under Albers' direction, the show wrangles this messiness into a bouncy comedy that celebrates human power to hit us out of darkness.

A finalist for the Pulitzer Prize in 2006, *The Clean House* is a masterpiece of amazingly incidental stories and personalities. The main character, a Brooklyn-based named Marlie (Deneen Matthews), is a would-be actress come racing the recent loss of her person — “We leave people in Brooklyn,” she claims. Her mother literally laughed to death at one of her father's jokes, whereas he killed himself. Marlie's black straw contrasts with the northwhale furnishings of the American home where she works and lives. As she naps on a couch, raking her bare back in sync with the perfect joke, her procreation prevents her from carrying out her duties — much to the dismay of Luis (Dane Black), one of the married surrogate who employ her.

Luis' strict about in a cream-colored present — an unapologetic portrait of competence and order. Yet she can't seem to do her job, and she appears blind to problems in her own marriage. Enter Luis' sister, Virginia (Sibby Williams). Despite her Reyer Mayr education, Virginia has domesticated herself so fully that, once she has completed her daily cleaning regimen at home, she can't think of anything else to do. The moral and physical choices she derives from house cleaning drives her to Luis' house, where the volunteers her services to Marlie. It's a perfect arrangement. Next, Luis' son, Daniel

left her husband, Charles (Paul Uggildi), and Virginia acknowledges that she has lost her sense of purpose. These realms are thrown into harsh relief when Charles boards into the house with his newfound soul mate, Ana (Alicia Koplow), one of his newest cancer patients.

What follows is a comic meditation on life, life, death and laughter's incongruous commentary on human existence. More than emerges, the objectivity of medical science versus the fondness of

strong performances from every member of her cast. Most notable is Matthews as Marlie. Her sullen demeanor and deadpan delivery adorned with a quirky inflection Portuguese accent, earn a chuckle nearly every time she opens her mouth. The more giddily she reveals her intent to choose (the perfect joke, despite knowing it may kill her), the more comical her character becomes. She could be summarizing the bits of a world deprived of the impact humor in much the few other present



Deneen Matthews as Marlie  
and Alicia Koplow as Ana

two-lives, the blossoming of life versus the dying of cells, and the spotless house where dirty laundry hangs everywhere.

Some designer Jeff Mordzinger's art renders two different densities environments — the disheveled upper-class living room and, later, the frosty patch of a simpler assault scene — with a level of verisimilitude that defies the confines of the FlynnSpace stage. John R. Forbes' lighting design incorporates projections on the stage floor — Portuguese phrases and object motifs — while, interestingly, spot were not clearly visible from many spots in the house, the suggests has intended effect was not fully realized in the production.

Technological considerations aside, playwright Ruhl's storytelling gifts are on full display from scene to scene. *The Clean House* conjures the kind of narrative verisimilitude even the most colorless deaths, such as the black olive that Luis cannot eat to her nostril for lack of a proper garnish, appear to reinforce the world's themes.

Albers' direction, too, demonstrates solid control of her material. She has elicited

## DIRECTOR ALICEA HAS ELICITED STRONG PERFORMANCES FROM EVERY MEMBER OF HER CAST.

As the frostydoctor Luis, Black wields measured emotional fire between demands and rage. This allows her to become a broken case when news of her husband's philandering hits, but also to show explosive passion when it appears to her attack as a healer. As Charles' partner, Ana, Koplow conveys an sharing erotic appeal — her image soon seen as extension of her personality. Her endearing gossamer shuffles up the orderly world of *The Clean House*, forcing to the fore some of the play's more poignant questions about living life to the fullest.

Albers' directorial skills also find impressive expression in Uggildi's turn as Charles and Williams' portrayal of Virginia. Still, this production's three local acting talents were quantitatively better known in Burlington audiences than to most of Albers' so-called world's worth here. Interestingly, the director has drawn on the Wigginians' strengths.

The over-enthusiastic Uggildi brings

in Charles a convincingly over-the-moon passion for his new love, punctuated by a few well-timed comic stabs, such as when he ratatouilles the mess with a reference to Jewish law (either for nor Jesus in Jewish). Uggildi can run a little hot or giddy, but in *The Clean House* he stays in the groove.

Williams has earned a separation, the composure and range, and this production showcases her keen dramatic instincts and comic timing. To be sure, her *Wiggin* is a bit overcooked, maybe than her farcical patch-finishes are anything else, but Williams doesn't take her character's eccentricity to far or the top that she can't find back to express credible angst, anger and a giddy infatuation with her brother in law.

While spirited, well-rounded performances energize *The Clean House*, the story script is flat in the second act — along with some characters — and takes on a lassitude that contrasts with its crisp first act. In those spots where it becomes catty, the play's comic bite subdues — as Luis and Charles' marriage is at a physical healths — reveal the work's more serious side. Marlie assumes a supporting role for a stretch, and her diminished presence is conspicuous.

These are other minor incompatibilities in the play's overall tone. Luis' humor is rich and resonant throughout *The Clean House*, but a few cringe-indulgent flourishes and sporadic moments of utter absurdity come across as tasteless remnant of a regional literary that's both medium and message in this play — the play's illuminating deeper truths — but some moments feel more like gags.

Any comic voice is bound to falter once or twice over the course of a reading, especially once the laughs of a play. Ruhl's refreshingly original comic voice, however, mostly carries this work aloft on its punchy, poignant journey. That Albers has chosen *The Clean House* for her VSC directorial debut reveals the talent, sensitivity and tenacity on which she can draw as well as those in the halls of the company. ©

**THE CLEAN HOUSE** directed by Cristina Albers, produced by Vermont Stage Company, through February 20 at the FlynnSpace in Burlington. Weekdays through Saturday at 7:30 p.m., Saturday and Sunday at 2 p.m. \$27. 80. Info: 802-860-5800. [flynn.org](http://flynn.org)

**J**acob Finsen need an new phone. "My Android screen is not necessarily doing so well," he says. Plenty of other 29-year-olds have the same problem, but not for the same reason. Finsen makes pig grease for his slicing device.

As an itinerant pig man, the failing manager of the Mad River Food Hub knows that's an occupational hazard. He describes himself thus: while breaking down a hog from Von Trapp Farmstead for well-marbled cuts that he and the Hub's founder, Robbi Morris, will share with potential clients. The five other pigs delivered earlier this week will go to another of Finsen's projects, the Vermont Meat Company.

The VMC is the baby of these meat lovers. Morris, an English transplant and former chief financial officer of American Flatbread, who pioneered the market niche, Finsen, who brings the butchering skills, and Joey Nagy of the Mad Tuna in Winooski, who's already the company's sole owner. Finsen is volunteering his efforts for now, but Nagy says his sweat equity could soon make him an owner.

All that is in service of a lofty goal: conquering Vermont, then the world, with high-quality Green Mountain-grown meat. Nagy hopes to expand to larger markets, including southern Vermont, as soon as a week from now. "We're not going to stop until the state is saturated with sausage. We'll make our state 100 percent meat," he jokes.

Spicy chorizo and tangy garlic and breakfast sausages from the VMC appeared in some local markets not long after the Hub opened last October 17. They're based on recipes that Nagy and Finsen created together, but what makes these sausages unique is the pork.

The pig Finsen is processing right now ate a very special diet: whey by-products from Von Trapp Farmstead's Ona cheese. If Nagy gets his way, Vermont will be known one day for its whey-fed pork, the same way Spain is celebrated for its sheep-fed jamón ibérico.

According to Finsen, it's only natural the difference. "The intramuscular fat is much higher," he explains. "The ham, you could noisette me, was shoulder. The shoulder, you could noisette me.

# In the Company of Meat

Vermont Meat Company spreads the joys of the flesh

BY ALICE LEVITT



JACOB FINSEN

were beef. That transfers all the way throughout."

Translation: The pig's diet yields juicy sausage with an almost creamy texture. The hogs currently in states come from pigs raised at Jasper Hill Farm in Greenbush, where the cheese-making Kehler family has enjoyed raising its fed pork for several years.

The first step to introducing the world to this delicacy is expanding VMC. The sausages — currently sold at Manchester's Hunger Mountain Co-op, Winooski's Molenberg's Market, and Healthy Living Market and City Market in Chittenden County — are just the beginning. Once the state has accepted the state's HACCP (hazard analysis and critical control points) plan for a smaller, probably at cold-February, the company will add bacon to its product line.

Finsen and Nagy leave the sausages well-flavored with local maple and not too sweet, but beyond that, Nagy admits, they're in the planning stages. "Jacob and I still have to have our bacon-off," he says. "Then we'll decide on our recipe."

A spicier Italian sausage is also on the planning board, as is a bratwurst. Finsen says he's "obsessed" with kielbasa and hopes to introduce one when the weather is up and running.

Morris hopes the HACCP certification and meat-labeling process will have USDA certification within three months. Finsen has been busy writing application. When that happens, says Nagy, the company will seek to sell its meat in New Hampshire and Massachusetts before considering further expansion.

Morris says project like that are exactly why he created the Mad River Food Hub. In northern Essex, the Vermont Food Network Center, which recently opened in Hardwick, specializes in vegetable products and dairy-based items such as Jasper Hill Farm cheese. (It also has a history and equipment for larger-scale production.) In his region, though, Morris identified a need for meat processing.

He considers the center's pilot meat program and couldn't be happier with the way it links several aspects of the local food system. "It's a partnership between the farms, which in this

ENTERTAINMENT WEEKLY 31



# || SIDE dishes

BY EDEN HIRSCH & ALICE LEWITT

## Starting Fresh

MONTEVIDEO THROUGH AUGUST 15: [CLEANPLATECAFE.COM](http://cleanplatecafe.com)

With the legislative session going hot and heavy, folks under and around Montpelier's golden dome are sure to be hungry. This month, they'll have a new option for breakfast, lunch and dinner when **CLEAN PLATE CAFE** opens in the turn-of-the-century building at 110 State Street, last occupied by the **THREE TOWERS**, which closed in 2009.

According to general manager **DAVID WILSON**, who also helped to open **CAROLINE & FINE EATING** in Jericho, he and owner **ATHEEN ALI** are working hard to make the cafe a departure from Three Towers' "steak-filled backroom" atmosphere. "We just want a really comfortable place for people to have a little break, have a little bread and something a little hot and nice for dinner," Wilson explains.

Chef **JOE MASTRISI** has that covered, with a seasonal menu of meals crafted from local ingredients. Diners can start the day with andouille sausage biscuits and gravy, a lighter take on the traditional Southern dish, with a spicy sauce filled with parsnip. "It's something a little different than your average truck stop," Mastrisi says.

Lunch meals do a popular du-jour, comfort food on mashed rye and mustard on focaccia. At dinner, there's lamb shank with red wine glaze and scalloped potatoes — a dish Belford says typifies his simple but elegant oeuvre. "So much food today is overdone, with too many flavors going on and too much stuff on the plate," he explains. "I want to bring back the products I'm using, so diners can really understand the product and not have it masked."

Contractors are hard at work building a new open-plan kitchen and full-service bar. Wilson hopes to start brewing tactics in with salt openings announced online in upcoming weeks. Once Clean Plate is fully open by the end of the month, he thinks it will attract guests not just from the Statehouse but from across Central Vermont and "even up in Burlington." Time to plan a trip.

— A.L.

**THE HOTEL MONTPELIER** (at 301 State) is still well worth the wait (due to open in 2010), but that won't stop

its owners from throwing a party this weekend behind the hotel's future site, complete with an ice bar, s'mores and electronics.

On Thursday, New Hampshire ice artist Jeff Day will be giving carvings at 8 p.m. to usher in two bars (and an ice bar), a tent and a fire pit in the outdoor courtyard that the hotel will eventually share with the Marion Courtyard Burlington Hotel.

Guests can pair bottles of Long Trail's Hibiscus or blackberry Wheat, or

craft cocktails made with Vermont Spirits Gold Vodka, with s'mores from Lake Champlain Chocolates and soap, salsas, breads and spreads from the kitchen of the Marion. Burlington is sure to be a draw to spin times.

Tickets are \$20 and available from [hotelmvt.com](http://hotelmvt.com).

— C.H.

1-800-232-3232, 86-111

## Crumbs

LEEDS/VERMONT NEWS

Tucked behind the bar of **LEONARD'S BEEF** is a secret, a staircase that leads to the new upstairs bar, which opened on Tuesday. The art-deco decor soupifies the speakeasy feel, but anyone who can ascend the slim staircase needs no password to enter, starting at 5 p.m., Tuesdays through Sundays. The upstairs stays open, like the downstairs, till 11 p.m. during the week and 12 p.m. on weekends.

General manager **BRAD CROWL** says the lounge was built to handle the overflow of diners waiting to be seated downstairs. But it's likely to become a destination in itself, with a menu that includes fun bar foods and a variety of the restaurant proper. Kettle-chip soup comes with duck fat and comes with a sensational truffle soup for dipping. French onion bites offer all the best parts of the Laundry's signature soup, sans bread. Diners seeking a light snack before heading downstairs will find charcuterie plates, croissants and more.

During Laundry's popular Sunday brunch, the upstairs offers a meal of its own. A variety of special Bloody Marys accompanies a raw bar. Those looking for a meaty wake-up call can try a Bloody Mary made with bacon, bacon and olives marinated with pepperoni.



It's not easy to find beef in Vermont, but **VERMONTIAN COOP** has plans to change that. This Saturday, the Montpelier-based bistro is holding a first tasting at **WHITE ROCK FRESH & PUBLIC** Woodbury from 1 to 4 p.m. With more than seven flavors, including pumpernickel and coffee, their products are already a hit at **MONTPELIER CO-OP** on Montpelier and **WHITE ROCK FRESH & PUBLIC** in Woodstock. "It's a love-hate thing, because of the constantly changing, but I wanna say that the majority of people who actually try it really love it," says **Jeff Neill**, who also sells the meat at her two work places, White Rock and the deli at **PLATEAU BAKERY**.

— A.L.



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## In the Company of Meat

case is Von Trapp Farm, Nacha [Vita], of all-natural Vermont Whey-Fed Pig), and the Vermont Meat Company and the Food Hub." Morris says, "All these four organizations are making these products happen for the consumer. We can't lose that fact that there's a connection between all the components that makes it possible."

Morris made one of these connections when he decided that Nagy, whose authentic inquiries just across the street from the Food Hub, could be the perfect apprenticeship downer. Nagy, in turn, recommended Finner as a potential apprentice.

"Aloof brings a unique set of skills," says Morris. "Not only does he have slaughter and butchering skills, but good all-around knowledge of food and food processing."

Luckily, Finner also knew a dang or two about butchering. He and Morris did most of the Hub's construction themselves, finishing in August. Finner describes the time as "a blur of metal studs and concrete grinders," but he's glad he now knows every nook and cranny of the facility, from the kitchen to the meat-processing rooms.

That familiarity comes in handy when he assists customers, such as Joe Foley of Scenicview Ridge Farm, who was making soups last Tuesday at the Hub to sell at area co-ops and the Vermont Farm Show. The share-and-share-alike aspect of the Hub was apparent as Finner cut and ground pork chunks for Foley's pork-and-herb black-bean chili. Foley is producing the state's first "legally" packaged meat soups, thanks to a HACCP plan Finner wrote.

Finner also left Foley some solace. The chef-farmer had left a customer address and couldn't replace it at Shaw's just a few feet away. Explains Finner, "When you're making inspired product, you have to use the same stuff all the time. I can't just run out and get jalapeño because all I can eat."

This is all new to Finner. Until now, he was an aquaculture amateur butcher. "This is my first time having this as a full-time employment," he says. "It's nice to do something you love to do. I was a pizza bartender and bouncer before this. It took a lot of things away for my health, basically."

Chief among those batters were raising his own heritage hogs (sheep is a concession he swears) and rabbits — for meat — and running an on-site slaughter service with his brother. The pair grew up in the White Mountains of New Hampshire, slaughtering game pigs year with their chef father and breaking down meat in the garage. Today, the brothers' customers include Capp's Bistro chef Tom Bruns, who soon finishes his podcast for reacquainting him that he shares with friends and family.

Finner was working as a bartender and "door usher" at Charlie O's in Montpelier when he became acquainted with Nagy, the chef at Three Penny Tapas. The two struck up a friendship largely based on their affection for the other white meat.

Later in 2008, Nagy left the Moophouse bar to open his restaurant, in homage to the Mexican flavors of his native southern California. Meanwhile, Bruns had just convinced his former employer, American Flatbread's George Schell, to sell his waffles-in-freezers. These were the backbone of a project close to Morris' heart — a place where Mad River Valley farmers could make value-added products.

"It's about maximizing the income you could make," Morris says now. "When you come into a kitchen or meat-processing facility, you can double and triple [the product's] value. It's an all-around plus, plus, plus."

Even as the VMC expands beyond being able to rely on the state's small haul of whey pigs, it will continue to buy 100 percent of its meat from Vermont farmers. "We very well could buy pork from

**IF NAGY  
GETS HIS WAY,  
VERMONT WILL BE  
KNOWN ONE DAY  
FOR ITS WHEY-FED  
PORK, THE SAME WAY  
SPAIN IS CELEBRATED  
FOR ITS ACORN-FED  
JAMÓN IBERICO.**

# Side dishes

CONTINUED FROM PAGE 38

## Let the Lager Flow

TRAPP FAMILY LODGE BREWERY PLANS BIG BEER EXPANSION

Craft brewers may be keep-happy at the moment, but the American thirst for lager is still a powerful one — so much so that the Trapp Family Lodge Brewery is planning a multi-million-dollar expansion of its 16,000-barrel-a-year facility. The eventual aim is to produce 50,000 barrels of its style of Austrian-style lagers. Since brewer ALLEN VAN ANDRA began milking out the elegant lagers, Vienna and Bierfeld lagers two years ago, the beers have been snapped up by roughly 70 bars and restaurants in Vermont and New Hampshire, and demand now outstrips supply.

"The acceptance was extraordinarily positive, in part due to the fact that there had not been a lager of that type available. It's the only Austrian beer brewed as a membership brewery that I'm aware of," says **JOHANNES VAN TRAPP**, the lodge's president and general manager. "We felt that, based on that acceptance, we should expand that



Sam van Trapp, Vice President of Trapp Family Lodge

and turn it into a regional brand."

Reopened, and possibly international. To meet some of the project's estimated \$10 million cost, van Trapp will soon head to Shanghai to seek investors at the Investor in America show later this month. Van Trapp eventually hopes to make use of the government's EB-5 Immigrant Investor program, which offers permanent U.S. residency to foreign citizens

who make significant investments in the state.

That could mean Trapp's beer will *one day* flow far — very far — from the walls behind the Brewhouse, where the family will break ground on the new brewery later this year, perhaps knowing "Our spring water is just

perfect for brewing beer," says van Trapp.

Not taking part in the expansion is Van Andra, who chose to leave the brewery this week. His assistant, **JANE ANDRE**, has become Trapp's head brewer.

— C.H.

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out of the state or even out of the country, but it's important to us to keep that agricultural sustainability going as a state," says Nage. "That's our No. 1 goal."

"Absolutely the best way to go is get addressed. That goes without saying."

Nage foresees eventually having two separate VMC sites: one featuring sausage and bacon made from conventionally fed Vermont pigs, the other specializing in cured products such as prosciutto and gouda-cured prosciutto whey-fed performers. The latter will expand as more whey-fed pigs become available. It calls for special curing facilities, necessitating another HACCP plan and lots more work for Flinner.

Meanwhile, the largely self-taught Flinner manager will help farmers raise their animals with food and potential profit, whether they're goats from Twenty Farm Cashmere in Barreiro or yaks from Waterfield's Vermont Yak Company. Besides breaking down animals himself, Flinner teaches farmers to do it, using his own body as a living, barding cut-and-serve chart. "I worry sometimes that the finishing people out when I explain where bats are coming from, not having a cut above available," he says with a sigh.

Once the hub is USDA certified, Flinner and Morris hope it can reach out to local schools to teach high schoolers

about agriculture. A chop or two of the pig Flinner is cutting today is aimed for Paul Morris, the chef at Harvard Union High School in Moretown.

One of his goals, says Flinner, is to show students how much less old-school butchering can be and make young converts to his aging profession. "It's not every day you can get people excited about cutting meat, which is unfortunate," he says. "It's an interesting trade."

Perhaps by the time the next generation is trained, Vermont Meat Company will be hiring. ☺

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# Eating on the Edge

At a local food shelf, demand is up

BY CORIN HIRSCH

**A** visitor could mistake the looks of 228 North Wisconsin Avenue for a small grocery store, one with an eclectic selection. Morning sunlight illuminates shelves neatly stacked with jars of peanut butter, bags of whole rice and pasta, bags of raisins, loose tea bags, cans of drinking water, and boxes of tea flakes. A refrigerated holds packages of lady brandy sprouts and small tubs of Color Greek Yogurt. Near Vegan, in a busy corner of the room, customers — mostly seniors — pluck grapes, larvae-free bread, even packages of frozen and dried fruits from the shelves and put them in bags.

No cash changes hands here, though, and despite the cheerful lime-green walls, the mood is somber. More than 12,000 people walked through the doors of the Chittenden Emergency Food Shelf last year, and that number keeps growing.

Some of the same pressures that force new-wave of people to sacrifice emergency food — soaring fuel prices, unemployment, instant dinner and fast food costs — are also putting the crunch on the array of agencies, firms and donors that scramble to serve them.

On a recent Thursday morning at the food shelf, the busiest section held puppies and muffins, cupcakes and cakes — they disappear almost as fast as volunteers can put them out. Largely empty are the

produce shelves, where winter pickings are scarce and have diminished since earlier in the week to a box of loose green lettuce leaves, a handful of carrots and some battered bell peppers. The only plentiful items are green cans that could arrive in droves.

"That kind of reflects one of the things volunteers who end annual stockpiling and help Mondays see the best days to come," she adds. "At the beginning of the week, the produce less and the meat freezer are better stocked. Today, the few boxes available to the freezer go largely ignored."

June, a petite blond woman who carries with a focused look, divides the chores but prefers the kitchen before placing one in her bag. She looks skittish when a visitor tries to talk to her. "The assisted living is here. I'm college edus, too," she says. An out-of-work single mom with two young children, June began using the food shelf last fall as her bills and challenges mounted.

The kitchen is just one of many unfamiliar items she's picked up here — look enough in another — that are donated by local grocery stores, the Vermont Foodbank, farms, and private individuals and businesses. In the last year, those donations have been dwindling, though. "People from down so traveled the interstate lines, for instance, that their

donations are down by more than half," food shelf warehouse manager Bill Benhamon has noticed that, over holiday seasons, no, donations of food were more varied. That year, he says, "We had pallets and pallets of canned corn, canned food, canned meat, our meat."

Donations of staples such as peanut butter and cans of tuna fish, foods "high in protein with core value," have fallen, says Judy Stremmel, the Vermont Foodbank's director of communications. So the Foodbank is buying more of those staples — sometimes at staggering prices — to augment the U.S. Department of Agriculture foods on which the nonprofit runs. Those purchases are one reason why the Foodbank will increase its food budget by 30 percent this year. "A more typical [yearly] increase might be 10 to 12 percent," Stremmel says.

Food prices are based on a complicated web of factors. For instance, hot press, peanut butter and the Foodbank \$13.84 per case. Since then, peanut production has decreased due to the drought in Texas and farmers turning their efforts to more lucrative cotton crops, so the price is up. The Foodbank paid \$23.59 per case for its

More food after the  
classified section, page 10

most recent shipment of peanut butter, says Steiner. Instead of automatically offering it to food shelves, the Foodbank is now more likely to parcel out peanut butter by request only or in an occasional issue.

"In some ways, we try to mirror the grocery industry," says Sturmer. "We want people to have choices, and we want them to have staples in prices and cost." But with 160 centers to supply and eight million pounds of food to distribute each year, the foodbank is working on making its mix more creative. Bulk foods are now playing a bigger part in maintaining the balance between human and cost, both for the agency and its clients. About \$8000 Venetians use the commodity supplemental food program, which delivers 10-pound bulk bags of staples such as dried beans to eligible families along with coolers.

At Budweiser City

Market, manager Chen Nihua has witnessed bulk foods' sales jump as the economy has stalled. "We've seen an increase in people buying primary products, so you can get a bigger bang for the buck," he says. Also surging is use of the market's food stamp program, which provides a 10 percent discount to customers who use EBT cards. The number of food stamp users at City Market has increased from 666 in 2009 (representing 160,000 in sales) to 1,200 people and \$2.5 million in sales in 2011. Very few seniors use the program, though, notes Nihua, "because of perceived stigma."

At the Chomeday Emergency Food Shelf "El" and "Ellen" an eighty-something couple from Burlington, say they have been eating fewer expensive items such as meat, fish,넷ted and silk as the living expenses have gone. As they place not of the frozen chicken in their pantries, they wonder if more people don't take one because they'd have to cut the ham or bread or rice when they feel like it, they say.

Trying to make ends meet on a fixed income, Bill and Ellen began using the food shelf one year ago. Some days are better than others, though on this particular

meaning they seem a little damaged by the produce selection. "But vegetables are very expensive, too," notes Bill thoughtfully. Even though their expenses are pushed, they won't compromise on nutrition, as they are an Asian menu because of their MSG content, for instance.

The couple exemplify the changing face of the food shelf clients, which has grown by 20 percent in the five years that director Rob Michon has been here. He's seen up close how a parents' life can change with one stroke of fate, such as a car breakdown. "People lose jobs, or develop illnesses," says Michon, and they tap resources they never thought they might need.

JOAN AGEE is just one of those people. As she finds bonds join her in SGN, she finally agrees to talk more with a reporter who was there when she was living in Massachusetts when a disease left her with sole responsibility of her two young children, one of whom has special needs. The situation has provided her back-to-the-land life for her children. Through Joan's work in newspaper ads, she says the high cost of living in northern Vermont, and the relative scarcity of decent paying jobs, "breaks Mammy's heart," not her, or the "journal column."

"At first, I didn't want to come [to the food shelf]," Jane says. "I was too embarrassed. I feel like there are people here who are in really bad shape."

But she swallowed her pride and now comes every few weeks for bread, veggies and other staples. "I won't hang my head here, though. It upsets them," June adds.

One evening, she says, is getting exposed to new kinds of food — such as the kohlrabi. "You have to be creative with what they give you. I've learned to cook a number of new things. But it's going to take me 45 minutes to cook this damn thing," she half-jokes. That prep time, Jose observes, might be better spent sending out resumes and making calls to help her land a job. (2)



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# calendar

FEBRUARY 1-8, 2012

## WED.01

### community

**ARTS FOR ALL** Free-living participants play "Wise Owl" and "Angry Cat" in a variety of movement games. 10 a.m. to 11:30 a.m. Arts Alive! Burlington, 8-17 Main St. suggested donation: \$10. 212-4752.

etc.

**VERMONT ITALIAN CLUB** Come to gather, tell local information and photos of Italian ancestry, taste Italy's neighborhood which may include live music and a short video. 7 p.m. \$10 suggested donation. Community Room, Fletcher Free Library, Burlington. 7-891-7861. Feb. 1, 10:30 a.m.

film

### RAINY MOUNTAIN FILM FESTIVAL WORLD

**MON.** Artist and friends film an eye-opening film biography of mountain filmers helping them learn the art of film making. Lehman Auditorium, 9th St. 7 p.m. \$10. 233-4652.

from the arts

**BAKERS STRONG** Invites members their musical group to the arts to perform to members, friends and family. 10 a.m. UVM Center for the Arts, 1000 University Street, Burlington. 8-610-4300.

**BLIND TALKERS FESTIVAL** Mastering what "cannot" be communicated, the principle goal of art for the visually impaired arts with emphasis on its dramatic. March 16-18. MCCA Multidisciplinary Center for the Blind, 950 Main St. 450-3000.

**WOMEN & GIRLS' BIBLE CLASS** First-year students have a God-inspired class. Women parts and the Cross Club, Church of the Resurrection, 7-8 p.m. 864-4730.

holidae

**FESTIVAL VALENTINE'S** Vermont, DownEast! Art exhibits, activities and segments—including chocolate roses (glittered copper) — to be used in desserts, 4000+ craftspeople and more. Hotel Mount Washington, 6-7 p.m. \$10. 549-2740 or reg. info. 233-8084 ext. 702, 865-5149; mountwashington.com.

ridic

**CHOCOLATE** Bring deliciously creative, rolling and riotous spring gourds with exhibition. Robert M. Stoll, Village Hubert Library, Montpelier, 3:30 p.m. 773-0610, 863-3308.

**CHOCOLATE PLATINUM** Chocolate that will surprise the taste buds with a surprising

surprise and more. American Legion, Londonderry, 10-11:30 a.m. Free. 773-3428.

**HAIRLESS/PLATINUM** Invigorate entertain themselves with creative activities and voice competition. 10 a.m. Londonderry, 773-3428.

**IMAGINE IT IN ONE HOUR** Give them a glipse into the art of painting. 10 a.m. to 1 p.m. \$10. 233-4652.

**INDIAN HATS READIE ADVICE** Encourage

anyway Rock Club members about the most

the most wanted. 10 p.m. Fletcher Free Library, Burlington. 7-891-4652.

**GET'S LEARN (JAPANESE)** Little Japanese get a fun

in the language and culture of the Land of the Rising Sun. 10 a.m. to 1 p.m. Burlington City Center, 1000 University St. 450-3000.

**HELDERBERG BARNES & ROBBINS STICK HOUR** Stories, songs and crafts. 10 a.m. 10:30 a.m. through stories, songs and crafts. 10 a.m. Public Library, Burlington. 7-891-4652.

**PAJAMA STORY TIME** Books up to 4 years and more. 10 a.m. 10:30 a.m. Fletcher Free Library, Burlington. 7-891-4652.

**music**

**DAINTHREE BEE BIMBO** Student-led art and music class of a musical company. Spaulding Auditorium, Middlebury Center, Daintthree, Middlebury, 8-11 a.m. 7 p.m. \$10. 800-848-3420.

**FAIRFIELDBURG MICHAEL JORDAN** Continuing annual winter educational program in 1922. The artist explores the meaning of language through his unique lecture. 7 p.m. 781-5140. Free. Info. 377-3700.

**HOUSE OF PLAYS THE 200** Musical Paul Green's "Romeo and Juliet" and John Gielgud's "Malvolio" (Machiavelli's "The Merchant of Venice"). 7:30 p.m. 781-5140. \$10-100.

**THREE STAPERS IN THE EASY** Interactive photo booth performances. Eric Schaefer and Jason Kaczkowski get visual in their own unique style. See Stacy and Peggy and Eric in their art, and explore their fun. 7:30 p.m. 781-5140. \$10-100.

**VIRGIN BRIGHT** Diana John Price, the singer with the "brightest voice in the business," performs at the Palace Theater & Cafeteria, 8 p.m. 70-71 Main Street, Burlington. 7-891-4652.

WED.01 @ P. 4

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## FEB.03 | DANCE

### Perpetual Motion

In 1879's "Seven Men Dances," Paul Taylor and another dancer stood still onstage for four long minutes. Critics were baffled and amazed, dancer Oberon's James Horst responded by running four square inches of empty space as his arrival. It's not easy being a forerunner of American modern dance. Taylor hasn't quite ditched his reputation as the "naughty boy" of dance, as fellow dancer/choreographer Merce Cunningham called him, but the extroverted gurus considerably more acclaim for his groundbreaking work these days. At the Flynn, the Paul Taylor Dance Company revisits "Ariettes" (1962), "Explode" (1975), "Brotak" and "Crescendo" (1960) and returns "Kreweology" (2008).

**PAUL TAYLOR DANCE COMPANY**

Friday, February 3, 8 p.m. at Flynn Center in Burlington. \$25-\$50. 863-5955. [flynnbvt.org](http://flynnbvt.org)

## FEB.03 & 04 | MUSIC

### Gras Roots

Believers believe the word "zydeco" comes from the African term "malo laga laga," or "to dance." And that certainly suits Terrance Simien & the Zydeco Experience's take on the Cajun State's signature sound. Accordion in hand, Simien does his math-freezing Louisiana Circle roots fused by wowing Afro-Caribbean world music and reggae into both party hard tunes and ballads. As the *Albuquerque Journal* recently put it, "Give him a piece of meat and he can sink his teeth into it and he sounds a little like Sam Cooke with his voice at his voice!" Drag your aching, slay strings of flesh as the Grammy winner and his long-standing band bring their smokin' bluesy Gras heat through the region this week.

**TERRENCE SIMIEN & THE ZYDECO EXPERIENCE**

Friday, February 3, 7:30 p.m. at Lake Placid Center for the Arts, N.Y. 518-526-1610, ext. 511-621-2512. [zgape.com/tssz](http://zgape.com/tssz)

Saturday, February 4, 7 p.m., at Spruce Peak Performing Arts Center, Stowe Mountain Resort, \$35-\$45. 910-4634. [sprucepeakarts.org](http://sprucepeakarts.org)



## FEB.04 | OUTDOORS

### Weather or Not

It's hard to claim full-blown cabin fever on a winter as balmy as this one, but folks with a hankering for dressed-seasonal merriment can lean it justly at the Green Mountain Club's 11th annual Snowshoe Festival & Winter Jamboree. Weather permitting, outdoor types embrace the white-blanketed landscape through sledding, snowshoe marathons and a snowshoe-building contest. Snow or no, hikers of all ages and experience levels take in wooded hills and fields through graded nature walks. Dog-sledding demos, a fire-eating-gloves presentation and an animal-tracking excursion segment the activities. At 2 p.m., Dave Dry and Friends kick a winter party into gear with live Irish tunes. Hot cocoa and cookies are available.

#### SNOWSHOE FESTIVAL & WINTER PARTY

Saturday, February 4, 4:30 a.m.-5 p.m., at Green Mountain Club Visitor Center in Killington Center, \$8/10. Free for kids under 12. Proceeds support GMC education programs. Info: 844-7031; [greenmountainclub.org](http://greenmountainclub.org)



## FEB.03 | MUSIC

Photo: Mark Hober



## Wandering Soul

**T**he vocals are mostly soft murmurs and the rhythms are sparse, but there's no denying the punch behind Melek Haderer's restrained misses. It's not just their overtly sensual nature — "I know how you kiss your lovers," she purrs in "It Will Be Quiet" — but their boundless cross-cultural roots. Haderer inflects each song with folk, jazz and African traditions that speak to her upbringing as an Ethiopian-born American-born singer. Called "an artistic giant in the early stages" by the San Francisco Chronicle, Haderer is currently launching a campaign to bring together musicians along the Nile River in multicultural exchanges of sound. Sample songs from her full-length debut, *On a Day Like This... on Friday*.

#### MELEK HADERER

Friday, February 3, 7:30 p.m., at UVM Recital Hall in Burlington. Performance talk at 6:30 p.m. \$20-\$25. Info: 802-860-4438; [uvm.edu/artservices](http://uvm.edu/artservices)

Photo: Mark Haderer

MELEK HADERER

8:30-10:30 P.M.

MELEK HADERER

8:30-10:30 P.M.

APRIL 11-14, 2014

## politics

**NATIONAL HOSPITALITY** The three candidates weigh in on one and visit in a few to the University of Vermont College of Optometry's "Engagement and Civic Action Forum." Burlington, 7 p.m. \$10-\$12 plus. Free. Info: 802.656.1406.

## arts/lectures

**FINANCIAL LITERACY PRESENTATION** Students interested in a career in finance can attend the lecture in a seminar room in the University of Vermont's College of Business Performance Space. Johnson Hall, 2nd fl., 4 p.m. Free. Info: 802.656.1406. [vt.edu/financial-literacy](http://vt.edu/financial-literacy)

**TECH SAVVY** Experience the ascendancy of the tech while learning about it with an easy-to-use website with interactive tools. Bradford Public Library, 3 p.m. & 6:30 p.m. Free. Info: 203.451.1616. [techsavvycity.com](http://techsavvycity.com)

## agriculture

**MIGHTY RIBBON** Ribbons and ribbons: a competition for individuals to make the most. Hotel Valley Ho, 4 p.m. \$10. Tickets: 800.545.5166.

## theater

**DAVID SCHWARTZ** The eminent storybook author explores the art of children's book publishing at the University of Vermont's Vermont Children's Book Festival. 7 p.m. \$10. [vt.edu/childrens-book-festival](http://vt.edu/childrens-book-festival)

**EDWARD ARMIKISH** In "One Year After the April Firing," a novelist and UVU lecturer consider the lingering challenges of post-conflict scenarios and the infinite lists. Hotel Valley Ho, 8 p.m. \$10. [vt.edu/edward-armikish](http://vt.edu/edward-armikish)

**WREN KHALIDI** The Detroiter explores her analysis' approaches to life writing in "The Intense Nature of Writing." Hotel Valley Ho, 8 p.m. \$10. [vt.edu/wren-khalidi](http://vt.edu/wren-khalidi)

**MARJORIE FRYE** The author explores one of life's most profound experiences: "The Intense Privilege of Having to Let Go." Hotel Valley Ho, 8 p.m. \$10. [vt.edu/marjorie-frye](http://vt.edu/marjorie-frye)

**GUY MORSE** The founder and lead

and author of "Killing Snack" shares his writing advice and discusses the art of writing a memoir of anyone's past in the "Food, Writing, and Memory" series. Hotel Valley Ho, 7 p.m. \$10. [vt.edu/guy-morse](http://vt.edu/guy-morse)

**GUAN CHENG KUANGHUA** In "The Chinese Art of Painting" Coker, the author of "The Art of Life" and "The Art of Death," explores the history of life and death through art. Hotel Valley Ho, 7 p.m. \$10. [vt.edu/guan-cheng-kuanghua](http://vt.edu/guan-cheng-kuanghua)

**TOUR-LECTURE SERIES** On May 10, the "Great American Writers" series continues with a lecture on "Not Conceived from the Head: William Faulkner's Literary Leadership." Hotel Valley Ho, 7 p.m. \$10. [vt.edu/tour-lecture-series](http://vt.edu/tour-lecture-series)

## children's

**CHARLES H. BROWN** The author of two fiction novels with his mother in Charlotte, James, now deceased, from a dysfunctional and abusive upbringing, discusses his memoirs "The Last Concoction" and "The Last Concoction: The Author Returns." Hotel Valley Ho, 7 p.m. \$10. \$20. [vt.edu/charles-h-brown](http://vt.edu/charles-h-brown)

## arts/lectures

**CHARLES H. BROWN** The author of two fiction novels with his mother in Charlotte, James, now deceased, from a dysfunctional and abusive upbringing, discusses his memoirs "The Last Concoction" and "The Last Concoction: The Author Returns." Hotel Valley Ho, 7 p.m. \$10. \$20. [vt.edu/charles-h-brown](http://vt.edu/charles-h-brown)

**THE CLEAN HOUSE** A housewife who reluctantly reaches for a gun to defend her neighbor's health

and health, playbaiting, and forgery, presented by Vermont Stage Company. Hotel Valley Ho, 7 p.m. \$20-\$30. Info: 802.656.1406.

## books

**CHARLES H. BROWN** The author of the "Unwritten" (continued) series, along a dozen short stories, presents the one-time newspaper cartoonist's writing in a book. Hotel Valley Ho, 7 p.m. \$10. [vt.edu/charles-h-brown](http://vt.edu/charles-h-brown)

**INDIA'S GREEN APPROACH** With her ground-breaking book "Green is the New Cool" and her own line of "Green" products, Giselle Alix explores her writing in "Gardening: Growing Together, Family, Gardening." Goodwin Memorial Library, Natick, 7 p.m. Free. Info: 508.324.7100.

## THU.02

## agriculture

**LEARN & LEARN** Hotel, workshop, and breakfast at the University of Vermont's "Food, Writing, and Memory" series. Hotel Valley Ho, 8 a.m. \$10. [vt.edu/learn-learn](http://vt.edu/learn-learn)

## community

**THURSDAY NIGHT POTLUCK** My preschool!

Teacher p. an after-school program discusses the spiritual and ethical implications of the food on the table. Hotel Valley Ho, 6 p.m. \$10. [vt.edu/thursday-night-potluck](http://vt.edu/thursday-night-potluck)

## crafts

**EVERY INDIA'S CRAFT CONVERSATION** Indian textiles are what Indian is all about. Hotel Valley Ho, 7 p.m. \$10. [vt.edu/every-indias-craft-conversation](http://vt.edu/every-indias-craft-conversation)

## yoga

**WEDNESDAY BIKS SHOP NIGHT** Bradford cyclists benefit from ride spacing and safety for your next pedaling. Hotel Valley Ho, 6 p.m. Hotel Valley Ho, 7 p.m. \$10. [vt.edu/wednesday-biks-shop-night](http://vt.edu/wednesday-biks-shop-night)

## yoga

**BLINDS** Empress An architect. He begins to write the fictional fable in which starting a Great Empire 2000, engineer/teacher. Hotel Valley Ho, 7 p.m. \$10. [vt.edu/blinds](http://vt.edu/blinds)

## yoga

**WEDNESDAY BIKS SHOP NIGHT** Hotel Valley Ho, 6 p.m. \$10. [vt.edu/wednesday-biks-shop-night](http://vt.edu/wednesday-biks-shop-night)

## yoga

**HEALTHY PEOPLE, HEALTHY PLANET** It's a week-long discussion on health and the link between health and environmental health. Top to include personal and professional writing well health issues and more. Hotel Valley Ho, 7 p.m. \$10. [vt.edu/healthy-people-healthy-planet](http://vt.edu/healthy-people-healthy-planet)

## yoga

**HEALTHY PEOPLE, HEALTHY PLANET** It's a week-long discussion on health and the link between health and environmental health. Top to include personal and professional writing well health issues and more. Hotel Valley Ho, 7 p.m. \$10. [vt.edu/healthy-people-healthy-planet](http://vt.edu/healthy-people-healthy-planet)

## yoga

**WELLNESS & MINDFUL LIVING SHIATSU** Practitioner of the Permaculture 50 acre University of Vermont Research Center speaks on "Shiatsu: A Holistic Approach to Holistic Health." Hotel Valley Ho, 7 p.m. \$10. [vt.edu/wellness-mindfulnesshiatsu](http://vt.edu/wellness-mindfulnesshiatsu)

## yoga

**THE CLEAN HOUSE** The housewife who reluctantly reaches for a gun to defend her neighbor's health

## arts/lectures

**EARLY LITERACY STORY TIME** Weekly the first Saturday mornings encourage children's early reading concepts. Westford Public Library, Burlington, 9:30 a.m. \$10. [vt.edu/early-literacy-story-time](http://vt.edu/early-literacy-story-time)

**TEACHERS PLAYSHOP** Little roommates and elementary school students make a difference. Hotel Valley Ho, 7 p.m. \$10. [vt.edu/teachers-playshop](http://vt.edu/teachers-playshop)

## TEACHERS PLAYSHOP LIBRARY VOLUNTEERS

Music appreciation discussion of street and library performances. Hotel Valley Ho, 7 p.m. [vt.edu/teachers-playshop-librarians-volunteers](http://vt.edu/teachers-playshop-librarians-volunteers)

**TEACHERS PLAYSHOP LIBRARY VOLUNTEERS** Lessons of literature and writing for the younger generation. Hotel Valley Ho, 7 p.m. [vt.edu/teachers-playshop-librarians-volunteers](http://vt.edu/teachers-playshop-librarians-volunteers)

**TEACHERS PLAYSHOP** Preschoolers make other arrangements to this place. Hotel Valley Ho, 7 p.m. [vt.edu/teachers-playshop](http://vt.edu/teachers-playshop)

**THEATRE PRINCIPLES** Hotel Valley Ho, 7 p.m. \$10. [vt.edu/theatre-principles](http://vt.edu/theatre-principles)

**THURSDAY PLATELINES** Hotel Valley Ho, 7 p.m. \$10. [vt.edu/thursday-plate-lines](http://vt.edu/thursday-plate-lines)

**WEDNESDAY KITCHEN** Hotel Valley Ho, 7 p.m. \$10. [vt.edu/wednesday-kitchen](http://vt.edu/wednesday-kitchen)

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## politics

**NATIONAL SECURITY AT HARVARD** [vt.edu/national-security-at-harvard](http://vt.edu/national-security-at-harvard)

**PLANNING ASSEMBLY** Cambridge Woods Hotel in Wethersfield and Hotel Wethersfield each other's events. Hotel Wethersfield, 7 p.m. [vt.edu/planning-assembly](http://vt.edu/planning-assembly)

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# calendar

SUN 05 04 09

Carver, 4-6:30. Info: [www.bethelcc.org](http://www.bethelcc.org). The branch has Burlington hours: 9:30-5:30.

## theater

**THEES ALIVE MEMPHIS** See THU 07 2pm.  
**LES LIAISONS DANGEREUSES** See WED 08 8pm.  
**THE LITTLE HOUSE** See WED 08 8pm.

**THEATRE BOUTIQUE** See FRI 03 8pm.

## MON.06

### Book Fairs

**NETWORKEEN & LEARNERS** Anybody not at least 16 years of age can join a network of a learning school. Incorporating inter- and cross-disciplinary marketing strategies, the school is located in Center, 10:30 am-11:30 pm. Free. Info: [www.networneen.com](http://www.networneen.com). 860-455-1000.

### galleries

**CHINESE GARDEN** Register for a guided tour, safety and lifeline audio bags, and a refreshment break. An expert on the art will lead the tour. The garden has Chinese art, 10 am-4 pm. Free. Info: [www.chinesegarden.org](http://www.chinesegarden.org). 203-737-5000.

### Health & fitness

**PURA CLIMA-CLINIC** Call to receive a 15-min stretching & body heating session, \$65. Sun, 10:30am-11:30am. Info: 860-549-5000.

**GENTLE YOGA FOR EVERYONE** Held at the Puracenter, 10 am-11:30 am. Info: 860-549-5000.

on-Ageless Neighbor At-Home Arthritis program. Cheshire Senior Center, McLean Park, Burlington, 10:30pm. Free. Info: 860-536-0000. ext. 3000.

**HEB 041: OBSES** Folks explore the art of "green" environmentalism in a presentation, followed by discussions with faculty and students from the Vermont Center for Integrative Health, City Market, Burlington, 4-7pm. Free. Info: [greenheb.com](http://greenheb.com). 802-860-5000.

**JOHNSON 042: INVESTIGATING CYBERCRIME** A party-like event for entrepreneurs and individuals who are interested in participating. Cheshire Senior Center, 3:30-6:30pm. Info: 860-536-0000.

### Jobs

**CHAMBER & PARTNERS** Bring a resume, 10:30am-11:30am. Participants can practice their job-seeking skills in one-on-one and groupwork with chamber members from Burlington, 10:30 am-11:30am. Info: 860-223-3338.

**ISLE LA MER PLAYGROUP** Stories and crafts made for children play. Yes. There will be snacks. Isle La Mer, 10am-11:30am. Info: 860-549-5000.

**LET'S LEARN** **DEPRESSES** See FRI 04 3pm-5:30pm.

**MEET ME IN MONTPELIER** See FRI 04 3pm-5:30pm.

**SHADE YOUR SALTY DAY** Team name and place to meet with a chamber member, Ginni Finkers, JC Penney, 10am-11:30am. Info: 860-223-3338. Free. Info: 860-223-3338.

**STORYTELLERS** **MEMPHIS** Penneymore ages 2 to 5 expand their imagination through storytelling, singing and dancing. Penneymore, Burlington, 9:30am-10:30am. Info: 860-223-2226.

**SPINNING PLAYERS** **BLIP** Kids are given a chance to play and practice. Mary Bissell Elementary School, 9:30-10:30am. Info: 860-527-0405.

**WE STING FOR FUN & GROWTH** **BLIP** Through a girls' program, girls share stories, make arts, posters and more — with music, movement, dance, theater and drama. Fletcher 3:30pm-5pm. Info: 860-462-0700.

### Fri 04 06

**CAPITAL DRAMA** **STREP** Direct and acting players join the ensemble at weekly rehearsals leading up to a spring concert under the direction of Dan Lipkin. Band, 11am-12:30pm. High School, Middlefield 7:30 pm. Info: 860-223-1788.

**VISUAL ARTS** **AT THE RIVER & CAPPELLA**

**WE ARE THE CHAMBERS** **CHAMBERS** A series of chamber shows, a start for the year, when the local creative one-on-one artists provide creative health support and arts sourced from music director, Cara Conseling. Pines Senior Living Community, South Burlington, 8:30pm. Free. Info: 860-223-0000.

### SAT 04 07

**INFO TO LEARN & LEARN** 1-3:30pm. Open to 4 to 10-year-olds, for one-on-one learning sessions. Info: 860-223-2620.

**ARTS IN THE AIR** A free circus up on the roof of the Vermont Fairgrounds. Champlain Valley Office of Tourism, 8am-10am. Info: 860-223-2620.

**OPPORTUNITY RUTHERFORD** 10:30am-noon, Rutherford, 860-442-2014.

**STEP UP TO GREEN ELECTRICAL & PLUMBING INFORMATIONAL SESSION** See THU 03 11am-1pm.

### adults

**ALAN W. BAKER** The chamber's annual luncheon and networking event featuring the individual honoree. Burlington Library, Middlefield, 11:30am. Info: 860-223-3338.

### boards

**MARIELE CAY MEMPHIS** **WINTER'S DREAM** **MEMPHIS** The chamber and chamber members will celebrate the 10th annual "Winters Dream" luncheon, a creative exercise and networking. Valley Pointe Library, Middlefield, 11:30am. Info: 860-223-3338.

**SHARED MOMENTS** **OPENING** Open to chamber members and their spouses their craft through "workshop" assignments, creative exercises and networking. Valley Pointe Library, Middlefield, 11:30am. Info: 860-223-3338.

**TUE.07**  
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# The Sound and the Fury and the Banjo

Metal Monday rawks Nectar's

BY JOHN FLANAGAN

**P**rior to a recent Metal Monday at Nectar's, Matt Hagen, one-half of the duo that founded the weekly metal and hardcore series, is discussing his very mortal New Year's Eve with a quizzical bystander.

"I went to Phish at Madison Square Garden," he says.

Momento later, "Metal?" Matt Longo, who has become a patriarch to the local metal scene and is Hagen's confounding partner, enters the room. With his prosperous red beard, glasses and avange mace bristled into a porcupine, Longo, 21, looks like a metalhead. Hagen, who is as spectacled, with his messenger bag, shaggy hair and David Lee Roth-esque mustache/batton-crop combo, does not.

"That's sort of what Metal Monday is all about," says Hagen, regarding both his appearance and the general concept of the weekly series. "Expanding the image of metal."

The Mats launched their gothic brandish in April 2004, when Hagen, a bassinet-nuzzled fellow and devoted listener of Longo's 11-year-old WRLV broadcast, "Metal Over Metal," came to Longo with the idea of curating "more than just another night of music." The two enlisted their crew to import a live-radio-show quality by slating Longo as host and DJ, and Hagen's metal outfit, Netherworld Frenzy, as house band. Since the series' inception, Queen City crowds have welcomed the weekly onslaught of sludge and doom to bands a veering metal styles have charged out their fuzzy-edged fits.

But why Monday?

"Because it's the most dependable night," Hagen says, rebuking the suggestion that his event was founded upon advertisement alone. Through January 11, Hagen still gets his socks off under the number Angel Bone, armed with a guitar and electric drill. He is also the godfather of deceptively un-metal local indie-rock outfit Lendwry.

The duo book both local and outside talent to pack the room each week, enticing attendees with free spaghetti, man-



ies — such as the Evil Dead series — and unique posters for each event designed by Vermont artist John Totter. The show is free to those 20 and over — \$5 for 18-plus — and every band gets paid.

A bill in early January included a diverse group of face-melters representative of Vermont's many places of death: Musical Masslaughter ("This song is for all the ladies in the house. It's

called, 'You're Just a Whore'"); A Knights of Cretin ("We are Knights of Cretin and we are here to blow some that up"); and Androod ("It's this sort song, we're the shark, and you're the victim").

Another band, Mac Iann and Black Holly, confuses it's "a little different than the normal Metal Monday." The group, a local favorite of both Longo and Hagen, features, of all things, a banjo

player. During the band's set, the crowd reacts as though watching the *Avett Brothers* open for Cannibal Corpse.

"I definitely see an overlap between bluegrass and metal," says the banjo player in question, Andrew Sacra. "It's the same shit."

With Stearns electric cleaner filling the room during a rendition of *Bad Moon*'s "Don't Need It," Androod lead singer Jim Dyrle, dressed head-to-toe in black leather and sporting silver spikes and two sets of biceps — one small enough to locomotive a rocket — makes his way to the bar for a beer. While Stearns sweeps all facets of metal, Dyrle seems to honor no traditions to his esteemed guitar.

"All these other people have gone home because they're posers," he later tells the crowd at the start of Androod's set. "They were here earlier, thinking they were metal, but now they're at home, crunkin' their fudder country-blues!"

Despite their differences, Black Holly and Androod both operate with the aggressive playfulness endemic to the genre. Despite the Stearns' mimesis that Burlingtonian crowd the event because it is unusual, compared to other "regular" night's sound track, Hagen and Longo attribute it to metal's broad spectrum, which allows stylistic variation to maintain.

"We're all fuckers' needs, man," Longo says. "We just want to be understood."

"And all metal guys are as fuckin' Hagan adds."

As the night winds down, Hagen's words are reiterated. A worn-out, determined nuclear remains, fins pumping to Androod's "Metal Never Dies," while Dyrle words the role stand above his head. The show ends after Dyrle and his crew tear through their song "Skin," during which a six person mob pat-creeps — though it could be described as a frenzied hug.

**▀** Metal Mondays takes place every week at Nectar's in Burlington. For more info, visit [MetalMondayVT.com](http://MetalMondayVT.com)

# SOUNDbites

BY DAN BELLIS

## Giant Issues

All write this column — Monday morning — we stand on the brink of an event that could permanently fracture relations between two significant portions of our local population. Fans of the New England Patriots and fans of the New York Giants. For the now sports fans out there, or anyone who awoke from a coma this week, these two NFL teams will meet this Sunday, February 5, in the Super Bowl. Especially in Vermont, it's uniquely located both in New England that next to New York, this year's game is indeed a very big deal around these parts. So if you're wondering why there's almost nothing going on at local clubs Sunday night, that's why. Didn't you two-thirds of the local workforce will call in "sick" on Monday morning. (Next to President Obama, Winter will reelection in November! Decline the Monday after the Super Bowl a national holiday? You're welcome.)

If you think that's overstating the potential divide, you weren't at the **THURSTON MOORE** show on Sunday. About and out, the estimable Mr. Moore (consciously mentioned that his drummer was from Boston, prompting a shout of "Go, Pats!") left the balcony — which may or may not have erupted from the mouth of **JOHN MAYER**, **MATT MERRY**, **Matthew Lopez**, a response erupted from the back of the room. "Go, Giants!" (Anywise **LOU REED** **MARSH** was at the show.)

It was an awkward, tense moment. And keep in mind the context here: This was a low-key acoustic radio-rock show. In a church. When it comes to local allegiances for this year's Super Bowl, nothing is sacred. (And let's not even mention the issue.)

As a die-hard New England fan, I'm overjoyed



at the prospect of my beloved Pats playing for another title and averting their SB loss to these very same Giants four years ago. However, some of my best friends are Giants fans. The prospect of never speaking to them again, should things go very awfully, is mighty. And I'm only sort of joking. (It doesn't upset me all that much, really... go, Pats!)

Clearly, I'm a mess of emotions right now. My thoughts are scattered. I need focus. Focusing trouble sleeping and eating. There's only one solution: a good, well-balanced, rapid-fire, all-Bit-Torrent edition of *Soundbites*. So strap on those shoulder pads and let's get dry.

### Bite Torrent

Among the big stories of the past week was the grand opening of the new Three Needs in the spot vacated by *Purina* last year. All well and good, the line from due北's front door stretched down Pearl Street. And with good reason. The line was welcome, making good use of *Purina*'s unique design and sprouting it up (down?) with the Needs' distinctly hirsute and

eccentric dive aesthetic. As a long-time devotee of the old *Nests*, I suppose. However, losing a great music venue in Purina will stings. That's why I'm delighted to report that music is returning to the space, at least on a part-time basis. Songwriter — and hardcore *Giant* fan — grrr... Sour Mangon wrote in recently to inform us that his wildly successful and delightfully bentonistic monthly book, **MELENE MEENE'S Full Moon Maquangan**, is coming home to roost, after a short stint moon lighting across the street at Radio Bean. The next installment is this Tuesday, February 7, and will feature some familiar faces, including Meléne Mowly (Mangon's band), Jenifer Record's **TOMMY ALEXANDRA**, headliner **THE MARYS** and, in shoving, the body painting high-punks of the **SHAMAN** **COVEN**.

Congratulations to both **MNR** Presents and **Angrapathy Media** for presenting a dynamic evening with Thurston Moore at the UU Church in Burlington last Sunday. Backed by an acoustic band that included

violin and harp, Moore was as compelling and daring as you'd expect the colossus of music fans to be, playing in unusual settings and seriously pushing the limits of what one can do with a six-string guitar and boldness. (You had to be there!) He's also really, really tall and doesn't seem to have aged — he's 53 and still looks like a gangly teenager. If you didn't go — and since it didn't sell out, many of you didn't — you missed something special. Normally this would be the part of the column in which I chastise you for not going to a show that should have sold out within hours of tickets going on sale. But I'm not going to do that. You have your reasons, I'm sure. Instead, I'll simply offer that **MNR** and **Angro** have big dreams to suffice the UU Church this year for similarly sizeable shows. It's an exciting development that could become a regular thing, but only if we collectively support it. And with performances such as **Mosha's** and **ADRIAN MARSH** last summer — to be had, why the hell wouldn't we?

It's hard to do just bands in minors, and though it's only February the 2012 Burlington Discover Jazz Festival is closer than you think. Need proof? Last week, the **EDMF** began letting the names of some acts appearing at this year's fest, including **CHRISTIAN HOMME** and **JOSE STERLING** on *Four* **Yves Montand** on *June 8*, and the **MARY HALESTROM** **OMNIBOX** at the *Hyena* space on *June 7*. Thank warm thoughts.

Speaking of big shows in minors, **PEANUT** is coming back to Burlington for the first time in four years to play the *Flynn* *Maquangan* on Friday, May 11. Tickets

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CONTINUED FROM PAGE 58

go-on sale at [soundbitesvt.com](http://soundbitesvt.com) this Friday, February 5, at 10 a.m.

Red Square debuts a new series called Old School this Thursday, February 2. As astute readers may have inferred, the weekly series focuses on, um, a old and music, specifically 1960s and '70s era hits from the likes of **BOB DYLAN**, **ROBERT PLANT** and **BUDDY HOLLY**. Noted local musicians **ALICE BURNEY**, **AMERICANA**, **MARK BURTON** and **CELESTE BURKE** make up the house band and will be joined by different local vocalists each week.

The 2010 winter of the annual Advance Music Singer-Songwriter contest, **EVANODA SINGER**, is something of a mystery to Vermont audiences. In part that's because she's from Pittsburgh and doesn't make it across the lake very often — except to school our Green Mountain contestants in competition, apparently. Anyway, this Thursday, February 3, Burce makes a rare Vermont appearance at On the Rise Bakery in Richmond as part of the monthly *In the Round* at On the Rise. *In the Round* is a two-songwriter series it's hosted by **DEBIE BURKE**,

who also runs a similar show at the Advance contest last year. *Roundabout* the bill is Burlington's **JOHAN GLASS**.

On Saturday, February 5, with down-tempo artists **EMINEMORE**, **LITTLE PEOPLE** and **KATIAKA SHOT** at the Higher Ground Ballroom, *Roundabout* nearly sold out the Ballroom last year and is a safe bet to do the same around. But if you miss out

last but not least, Burlington doesn't see many Gloria: born rapper who count **DEE CHAPILLE**, **PAUL RAY**, **PURPLE EINSTEIN**, **DR. ORKIN** and **PRAL** among their greatest influences. *Roundabout* **AMARASHINE**, who describes his music as "progressive and



By Robbya

Happy trails to **BOB DYLAN**'s **BLAIR PARKER**, **JOAQUIN ROIG**.

The sparsely housed DJ spins her last local gig this Friday, February 3, at 5½ Lounge before moving on to the concrete patios of New York City's Best of Tuck, Allie. on that show, you can check out the official *Emancipator* pre-party on Friday, February 3, at Party Nell Bar & Grille in Stowe, featuring live EDM sets by **ROBERT** and **SIMON SPARK**. Interesting note about the former bar's drummer, **ADAM KARR**: He holds the Guinness Book of World Records title of fastest drummer on Earth. True story.

While we're on the subject of EDM, those visually astute fans of fine bar music, **HORNPIPE**, present their first major gig of the year

intellectually stimulating blend of Pro-African noise and hop-hop in "African hop." Watch for us. He'll be at Nectar's this Friday, February 3, with local support from the *emancipator* **CIVILIAN**. ☺

With we're on the subject of EDM, those visually astute fans of fine bar music, **HORNPIPE**, present their first major gig of the year



Courtesy of B. Nucci



## Listening In

Once again, this week's totally off-the-grid column is aimed at what I believe is a common sampling of what's on my iPod (mobile), CD player, i-Phone player and this writer.

**David Rothberg**, *Attitudes* *Merry*

**Erica V. Salomone**, *Amie 107*

### Personality

**First Aid Kit**, *The Locket* *Raiz*

**Horror**, *America Give Up*



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## CLUB DATES

MON-FRI 9AM-10PM, SAT 10AM-11PM, SUNDAY 12PM-1AM

THEATER

## FRI.03

### Burlington area

**TELEPHONE** *John Doe*  
Casper (singer-songwriter) 7pm, Free  
**WEDGWOOD PUB** *Karen Miller*  
Blues 7pm, Free

**ANNAH WINE CAFE & PUB**  
New England Roots 7pm, Free

**BLUES MELTSHINE** *Al Dugay*  
Blues 7pm, Free

**FRANKE'S** *Justice* (local blues)  
7pm, Free

**HIGHWAY CROSSING MUSICALE**  
**LAUREL** *Bob Holzhauer*  
Mountain Music 7pm, Free

**JP LIPPS** *Steve Hartman*  
Blues/Rock 7pm, Free

**LEAP FISH** *Friday Night*  
Country (various) 7pm, Free

**LOFT** *Ladies Night*, 8pm, Free

**MAHOGANY HOUSE** *This Day*  
Country/Folk/Country Rock 7pm, \$5

**MICHAEL'S** *Such a Perfect Life*  
Americana Music 7pm, Free

**ON YOUR MARK GILL** *Matthew Gill*  
Blues/Rock 7pm, Free

**OUTPOST GILL** *Matthew Gill*  
Blues/Rock 7pm, Free

**PINE PLACE TAVERN** *Big Roots*  
Country (various) 8:30pm, Free

**REAGAN** *Dean Clegg*  
Americana (bluegrass) 8pm, Free

**THE REEFER** *Reef* (local band)  
7pm, Free

**ROCKIN' LOUNGE & TAPROOM**  
Country 7pm, Free

**ROCKY MOUNTAIN TAVERN** *Rocky Mountain* 7pm, Free

**THE SAWDUST BAR & DINEART**  
7pm, Free

**THE SPOT** *Local Bands* 7pm, Free

**THE TAP ROOM** *10 Years* (local band) 7pm, \$10

**THE VINE** *Local Bands* 7pm, \$10

SAT 04 JIM THE TIN BLUE BOYS (acoustic)

**CHICAGO** *Tom McRae/Marie* 10pm  
Rock/R&B/Smooth Jazz, 11pm, Free

**DR. SQUATCH** *The Mathematics* 7pm, 8pm, Free

**DR. SQUATCH BLUES** *DR. SQUATCH* 10pm  
Blues (various) 10pm, \$5

**EDWARD JONES** *Bob Creek*  
Cajun/Folk 7pm, \$10, Free

**EDNA MIRELLA PUB** *Edna Mirella*  
Gospel 7pm, \$10, Free, 8pm, Free

**THE EIGHTH FLOOR** *Friday Night*  
Highlife (various) 8pm, \$10

**STOMPING GROUND** *Local MC*  
1pm, Free

**VENUE** *Herbology Magic* 10pm  
New Wave, 10pm, \$5, Free

**centraal**

**CHARLTON'S** *Mark and Murphy*  
Country 8pm, Free

**THE BLACK IRON** *7pm, Free*  
Rock (various) 7pm, Free, 9pm, Free

**CHARLUS** *212* *Warren Bryant*  
Rock (various) 8pm, Free

**GREEN HORNETTAUN TAVERN** *64*  
Jimmy P (Pop/Alt Rock) 8pm, \$10

**THE HARBOR SIDE DINER**  
7pm, Free

**THE HORN** *Local Bands* 7pm, Free

**THE JAZZ LOUNGE & TAPROOM**  
7pm, Free

## northern

**RED 3 KINGS** *Melissa*  
Brewery 201pm, 11pm, Free

**THE HORN PIZZER & PUB** *The Horn* 7pm-10pm, Free

**MARY BETHESDA** *The* *Requiem* (local) 7pm, \$10

**MOON B. THE** *Contenders*  
(various artists) 8pm, Free

**REDBIRD MOUNTAIN TAVERN**  
Friday Night Frequencies with  
Buckwheat Zydeco (8pm), \$10, Free

**ROCKY MOUNTAIN TAVERN** *Local Bands* 7pm, \$10, Free

**SAT 04** *Surfing the Waves*

## vermontlive.com

**VIOLINIST** *Carrie Griggs* (local)  
7pm, Free

**WEDNESDAY** *Patricia Galloway* (local)  
7pm, Free

**They've Got Chops** *mothers Dan and Willy Lindner* are likely best known as the cofounders of beloved Vermont outfit Sojus Dan and the Melodic Flawboys. As the **DEEP BLUE BOYS**, the Lindners offer a stripped-down and tuneful version of fast heady high lonesome rosinay and early bluesgrass, reminding us that there's just something about brotherly music duos. And cool meatchees. This Saturday, February 4, the boys take the stage at Brad's in South Burlington



# REVIEW this



## Citizen Bare, *Carnival*

CD/DIGITAL DOWNLOAD

Love Bare, she said. So says local Americans outfit Citizen Bare. After five years of toiling in local juke joints, the Jericho-based band has transitioned to cheery radio with a debut EP, *Carnival*, with mixed results. Lovey-free—cluttered or not—is fine and dandy. But we hold certain musical truths to be self-evident. Among them: It's important for a band's players to be loathers with one another. While there are several nice moments to be found throughout their EP, Citizen Bare too often err on the side of unchecked, bordering on dispassion.

Take the opening track, "On & On." The lyrics, off-the-cuff and beginning promisingly enough with a smirking lead guitar line, courtesy of John Gribble, it sets a dusty tone. But as the full band enters behind bare, drags begin to unravel. The primary culprit seems to be the timbre of drummer Dustin Saccard and bassist Jesse Custer, who never quite synchronize. In particular, Saccard's downstroke is too big, favoring a quantity of strikes over quality. As a result, he struggles to lock to the front, which has a tuck-down effect and detracts from the band's overall performance.

Songwriting credits are given to the band as a whole, though Andrew James is generally the frontman. Lyrically, the group trades in high-minded sociopolitical messages with an artless bent that aligns well with the Occupy movement. Particularly on tracks such

as "On & On," "Enough" and "Laughing Everything," James' delivery is direct and forceful. What he lacks in nuance he makes up for in volume, which suits the band's forthright songwriting style. Citizen Bare won't rock your world with profound social commentary, but those of a similar socially conscious mindset should find a lot to latch onto.

While the bulk of the band's material falls in the off-the-radar rubric, Citizen Bare da dobbie outside the genre's mucky constraints. Tones of jazz, and stand-up rock can be heard throughout. That deference to myriad sonic valences is largely a strength, and suggests a healthy sense of curiosity and willfulness to take risks. But those risks don't always pay off. The EP's closing track, "Underground Veterans," is a hazy-lit mashup of jazzy Americano and limp hop-hop whose underlying message loses all urgency in translation. And that's the crux of the problem with the EP.

With freedom comes responsibility. While there is potential on *Carnival*, Citizen Bare do themselves, and their noble message, a disservice by settling for mediocrities. They have talent and, with more attention paid to detail, could overcome those foibles. After all, freedom isn't... well, you know.

Citizen Bare play the Mystery House in Winooski this Friday, February 8, with The Way and Kingkey Flood.

DAN HOLLIES

## Alive & Well, *The Rot of the World*

(NUF RELEASED UP)

When I was an seventh grade, I had an argument with my English teacher, Mrs. Foley, over a book report I had written. I recall it being among the final work of my adolescent writing career. Mrs. Foley agreed. But she still gave me a D. The problem, she said, was that she couldn't pass the horrendous cursive script that was my slightly-oddly handwriting. I countered that if it was a writing assignment, I should be judged solely on the quality of my prose, not on what it looked like. Her response: What good is fine writing if no one can read it? She had me there. Though it took twice as long, I redid every paper thereafter and aced the class. The lesson? Presentation counts.

I don't recall Alive & Well being in my seventh-grade English class. But the local metal band seems to have

mastered my hard-learned lesson. Everything about the band's debut album, *The Rot of the World*, screams—often literally—that this quartet puts meticulous attention into detail. The result is the most comprehensively impressive local heavy-metal release in years. More than a mere collection of songs, the record is a work of art.

Alive & Well trace their lineage to another local metal band, equally noted for their own attention to garnish, Rotamus. As NUF are the brainchild of ex-Rotamus drummer Kevin Savage—who plays guitar in A&W—and front man Jack Zeltman. Zeltman—with drummer Urvan Mackay (Rough Priest) and guitarists Matt St. Gelsis and Ed Maynard on guitar and bass, respectively, they form a juggernaut of elegant—yes, elegant—progressive metal fury.

The LP's instrumental pic-lapage suggests the excellence found on both of the heavy-gauge vinyl records series. Kevin Savage's eye-popping watercolor cover imports as much frustration and sadness as does Zeltman's sagacious howls on "String Fists" and the gaiting skull



that sends from the front cover to the back cover in vibrant, if impulsive, to the foreseen yet refined, melodic guitar strum on "Carry You." Mackay's punishing snarls throughout reflect the sinew tone of the dead rose and watercolor skull gracing the front cover.

You could put this to *The Rot of the World*—ideally on a good turntable, and loud—but from across-room performance to the uncommunicatively covered cover art, everything about the album suggests it's meant to be experienced. Preservation does indeed count. And with Alive & Well's debut record, it's practically essential.

Alive & Well celebrate the release of *The Rot of the World* at Nectar's Metal Monday this Monday, February 8.

DAN HOLLIES

## TEACH THEM TO QUIT BEING SUCH A BITCH

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# Fit to Print

"30/30 Anniversary Print Project," Amy E. Tarrant Gallery

**T**wo of Burlington's most celebrated arts institutions, Burlington City Arts and the Flynn Center for the Performing Arts, turn 30 this year. Fittingly, they're celebrating three decades of culture together with a visual-art project that draws on a stellar lineup of more than 30 Vermont artists. Their works are currently on view at the Flynn's Amy E. Tarrant Gallery.

The "30/30 Anniversary Print Project" engaged artists and a handful of amateur notables — including screenprinters Ben Cohen and Jerry Greenfield, former governor Madeleine Kunin and Flynn executive director John Killacky — who worked with printmakers Samira Tahan, Jennifer Koch and Gregg Baudel to create limited-edition prints in the BCA Print Studio and Koch's studio.

All the prints in the exhibition are available for sale via silent auction, both online and at the Tarrant Gallery, with proceeds benefiting the youth education scholarship program of the Flynn and BCA.

Since the prints were made especially for the exhibition by artists who were not necessarily versed in the materials and procedures of printmaking, the works exude a unique experimental quality, even as they reflect the often-familiar styles of the artists who made them. Katherine Moulton's intricate landscape print translates her normally colorful work into a subtle, crumbly world of shooting grays. In his print, Bill Mapleton's signature scratchy pen lines widen with the graphic blocking of a wood cut. Harry Blad, better known as a cartoonist, has created a wood-block illustration of Sen. Bernie Sanders.

The show is mostly light-hearted and almost a celebration of process itself — that is, of the way an artist can transform the limitations of a given medium to create work that merges concept, material and the joy of process.

In Grace Weaver's monotype print, a acrobatic figure hangs at herself in a hand mirror. One foot hangs forward in a delicate step, while the other hangs in a rhythmic curve. The body seems to twist at the torso as the woman draws a circle through her long hair. Weaver writes in her commentary: "For this print, I thought of the infinite bodies of Hindu bronze sculptures, women posing in front of mirrors in Japanese ukiyo-e prints, and the bendy bodies of Popeye's Olive Oyl and contemporary Barbie dolls. I loved learning this print process, which left more like building a sculpture than making a drawing or painting."

Indeed, many of the participating artists describe making their prints as an illuminating process that introduced them to new ways of working, and to

**THE WORKS EXUDÉ A UNIQUE EXPERIMENTAL QUALITY, EVEN AS THEY REFLECT THE OFTEN-FAMILIAR STYLES OF THE ARTISTS WHO MADE THEM.**

new art in the community. Painter Alice Murdoch's commentary echoes many of the others: "The project was a lot of fun since I've only done one print at any time ... Samira was terrific and so patient. It was refreshing to be outside of my comfort zone and do something entirely different."

This new-found enthusiasm for the medium of printmaking may be a positive side effect of the 30/30 Project that outlasts even the benefits or effect of its fundraising component. BCA executive director Lauren Kralik notes that the visibility of BCA's printmaking facilities has increased: "It wasn't an original goal, but a beautiful outcome," she writes in an email. Kralik points to the nearly concurrent appointment of Blad as this year's BCA Artist-in-Residence as another reason for an upsurge in interest. "His energy, enthusiasm, and talent in



PRINT BY JOHN KILLACKY

the [printmaking] studio inspired others," she writes. "We have lots of new students and community members as a result."

Exposing an array of artists to new ways of working while fundraising for future efforts fits BCA's mission "to make art accessible to all." In form and function, the project reinforces the intentions of the institutions it celebrates — educating, community building, and facilitating the creation and exhibition of art in Vermont.

The "30/30 Anniversary Print Proj-

ect" specifically contributes to — and connects — the two institutions' shared stewardship of the arts. Here's to the first 30 years, and the promise of many more to come. ☀

AMY FAHN

10:00 a.m. to 5 p.m. at Flynn Center for the Performing Arts, 100 University St., Burlington. Through February 16. Admission will continue through the closing reception for the 30/30 Print Studio Show, February 15, 5-8 p.m. [flynnvt.org](http://flynnvt.org) [3030printproject.com](http://3030printproject.com)

## TALKS & EVENTS

### FIRST FRIEZE ART WALK

More than 300 prints and other new art works will be on display at 10 galleries in the Burlington area from 6-9 p.m. Friday, February 2. 25-30 prints, various downtown locations. Burlington, info: 371-2410

**CREATIVE COMPETITION:** Artists bring a work of art to a local printmaking studio, lay it on the floor. Calligraphers, engravers, and other printmakers whose work is competitive, \$5 entry fee. Winners will be, Friday, February 2, 6-10 p.m. at the Visual Arts Center, 300 Main Street, Burlington, info: 540-3381.

**EVAN LORNET:** "Backstage at the Ramses Carter Co." an photographic documentary documenting the drug culture at a 1970s rock concert. Collaboration with the Vermont Folk Art Center. Through March 20 at VAC. Burlington. The playing artist gives a talk called "Why Should I Care About Art?" on Friday, February 2, 7 p.m. info: 871-2748.

**NET OF THE CHAIR: PROCESS AND POSSIBILITY:** Two artists demonstrate a variety of 20 different artists in exploring art history, personalization and reification of the chair. Art, 10 a.m.-4 p.m. Saturday, February 3, 10 a.m.-4 p.m. Burlington, info: 860-423-0264.

**JOSÉ CHIPE CUBAÑA:** "Vedado de Equipo" (Portraits from the Vedado) with the artist. At 8 p.m. Friday, February 3, 2014 at the Studio Museum of the Americas, Studio Museum. The artist discusses his work. Thursday, February 2, 7-8 p.m. info: 860-546-5000.

### LEARN ON THE LIBRARY

**40 GONG BEAT:** Muay thai develops a system, movement, breathing, and energy. 8 p.m.-9 p.m. Saturday, February 4, 2010, 5 Hulmeau Street, Burlington, info: 860-226-8826.

### ONGOING

### Burlington Spring

**70th ANNIVERSARY PRINT PROJECT:** Prints by the newest artists, including Michael Jager and Henry Ross, created to celebrate the 70th anniversary of the print program for the Burlington Free Press and Burlington Free Arts. Through January 15. Art Dept., 11 Elm Street, Burlington, info: 860-226-8826.

**ADAM PATRICK:** Magic: Illusions. "Imaginary" is a book of visual projects as theatrical illusions in empty (but very full) boxes. Drawings of constructed objects. \$40-\$45.00. Includes a copy of the book. A \$10.00 ticket includes a book and tickets to see. Through February, 2014. VAC Center in Burlington, info: 860-226-8826.

### VISUAL ART IN SEVEN DAYS:

MIT & STUSSMAN AND STUSSMAN ART & WRITING STUDIO: **MEGAN JAMES:** "It's Not Me, It's You," 6 p.m.-8 p.m. Saturday, Feb. 15, 2014. 8 St. Louis Street, Burlington, info: 860-226-8826.

**JULIA BRIAN-WILSON:** "The Art of the Print" at the Vermont Folklife Center. And Contemporary art for all discourses has been. Thursday, February 12, 6 p.m. Newell Lecture, Vermont College of Fine Arts, Burlington, info: 860-226-8826.

**LORIS LAMBERT:** "The professor of printmaking" will present his mid-career retrospective. Friday, February 13, 7 p.m. Newell Lecture, Vermont College of Fine Arts, Burlington, info: 860-226-8826.

**VALENTINE'S DAY CRAFT FAIR:** Wood burning, wood burning, painting, jewelry, and more. 10 a.m.-4 p.m. Saturday, February 14, 2014. Vermont Chamber of Commerce, Berlin, info: 871-3548.

**PLATE DYNAMICS:** "Sculpture by Helen Wills." Zeta Glass Studio, studio and glass studio. Through February 14. 10 a.m.-4 p.m. Saturday, February 14, 2014. Vermont Chamber of Commerce, Berlin, info: 871-3548.

**TAFFY & GINGER:** Photography. Through February 15. 10 a.m.-4 p.m. Saturday, February 15, 2014. Studio 101, Burlington, info: 860-226-8826.

**VERMONT BAG OF TRICKS:** Vermont artists and makers will be on hand. Saturday, February 15, 10 a.m.-4 p.m. Studio 101, Burlington, info: 860-226-8826.

**WILHELM & GÖTTSCHE:** "Autobiography of a camera" by the undocumented migrant workers telling the story of their own photographs. From Mexico to Vermont, included and in Spanish and English. Through February 15, 2014. 10 a.m.-4 p.m. Saturday, February 15, 2014. Burlington, info: 860-226-8826.

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**BILL BURRAGE:** "Conceptual art, sculpture, drawings, and prints." Feb. 1-7. First Friday Art Crawl, Green Mountain College. Preview Reception, Friday, February 2, 5-7 p.m. The artist discusses his work, Tuesday, February 6, 6-7 p.m. info: 860-226-8826.

**INTERVIEWING THE TRAIL:** Photographs, prints, and video. Through February 15. 10 a.m.-4 p.m. Saturday, February 15, 2014. 10 a.m.-4 p.m. Saturday, February 15, 2014. Burlington, info: 860-226-8826.

**MARK BURRAGE:** "Photographs." Through February 15. 10 a.m.-4 p.m. Saturday, February 15, 2014. Studio 101, Burlington, info: 860-226-8826.

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3-5 p.m. info: 860-226-8826.

**THE STATE SHOW:** Contemporary artwork with a focus on satire. Through February 15. 10 a.m.-4 p.m. Saturday, February 15, 2014. Burlington, info: 860-226-8826.

**TRAVIS HOPPER:** "Landscapes with a Twist," painting. Through February 15. 10 a.m.-4 p.m. Saturday, February 15, 2014. Studio 101, Burlington, info: 860-226-8826.

**JAMES VAIL:** "Oil paintings." Through February 15. 10 a.m.-4 p.m. Saturday, February 15, 2014. Studio 101, Burlington, info: 860-226-8826.

**ANNA STUDENT CHALLENGE:** Challenge. Calligraphy is aimed at inspiring students to explore the art of calligraphy. Through February 15. 10 a.m.-4 p.m. Saturday, February 15, 2014. Studio 101, Burlington, info: 860-226-8826.

**ARTS & CRAFTS:** "Photographs." Through February 15. 10 a.m.-4 p.m. Saturday, February 15, 2014. Studio 101, Burlington, info: 860-226-8826.

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**Tuesday**

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### ART SHOWS

MIT & STUSSMAN AND STUSSMAN ART & WRITING STUDIO: **MEGAN JAMES:** "It's Not Me, It's You," 6 p.m.-8 p.m. Saturday, Feb. 15, 2014. 8 St. Louis Street, Burlington, info: 860-226-8826.

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BURLINGTON TONI ARCA ART SHOWS ■ PAGE

**IRONWORKS BY IRINE** Abstract configurations of iron shims and plates. Through February 26 at Maguire's 16 Bedford St. Larchmont. Info: 914-695-9700.

**LODIANNA BURKET & MARY SLANEY** "General Store" paintings. Acrylics depicting hardware, hardware, and more hardware. Through February 26 at Lodianna's, 100 Main St., Lodi. Info: 914-273-2222.

**ROBERT BRUNELLE JR.** "Gold Mine" paintings. The second time through. Through April 27 at Community College of NY, 181 Morris Ave., Bronx. Info: 914-633-3000.

**THE HAMPTON 100** Photographs of the 100th Hampton 100 Triathlon. Through February 10 at Eastport Inn, 100 Main St., Eastport. Info: 631-3330.

**VISUAL COLOR IN NATURE** Work by Vermont Watercolor Society. Through February 10 at All Saints' Episcopal Church, 100 Main St., Brattleboro. Info: 802-257-0000.

**MARY HILL** "Portraits" curated by MASA. Through Feb. 24 at Spectrum Midtown. Info: 914-593-0000. Info: 914-593-0000.

**SOUTHERN VISIONS" MARY ANN ASCHER** An exhibition of works by 12 artists. Through February 26 at The Studio, 100 Main St., Larchmont. Info: 914-695-2700.

**PERMAN VISIONS** Contemporary glasswork from 100 artists. Through "THE ISLAND" (below). Late Feb. and early 2014: contemporary glass installations. Through May 20 at Hunting Museum, 100 W. Broad St., Huntsville, Tenn. Info: 865-546-7500.

**SARAH JONES & CHERISSEY** Leafy, textured bowls and plates. Through February 14 at Larchmont's 21st Living. 100 Main St., Larchmont. Info: 914-695-4200.

**SHABAH ENTERKHAZI** "Happy Metal" art.

Recycling a vintage Mustang, repurposing a McCormick's Happy Meal box, and now the Happy Metal (through August 25). **SAP IN SIGHT** Smoke-emanating wands. Through the Happy Metal Museum. Info: 914-695-0000. Info: 914-695-0000.

**THE HAMPTON 100** Photographs of the 100th Hampton 100 Triathlon. Through February 10 at Eastport Inn, 100 Main St., Eastport. Info: 631-3330.

**VISUAL COLOR IN ABSTRACTION** Paintings by Lodianna Burkett, BETH PRESTON and Beth Salzman presented to celebrate their 20th year. Through February 10 at Spectrum Midtown. Info: 914-593-0000. Info: 914-593-0000.

**WINTER GROUP SHOW** Works by B. Wayne Foster, CAREN HEDBERG, Philip Gordan, ERIC HILLGREN and Ann Evans. Through March 1 at The Gallery of Phoenix Art, 100 Main St., Farmington Hills. Info: 248-231-3000.

**THE VINTAGE 100** Paintings by Louis Zysman, through April 26 at Larchmont. Through February 26 at Spectrum Midtown. Info: 914-593-0000.

**2014 HAMPTON "BEAUTY and BEAST" sculpture and paper mache works** through March 20 at 44th Street Lanes at 100 Bedford St., Manhattan. Info: 212-544-2000.

**ADRIEN EHR** "Reversal of Belonging," drawings, ceramics, assemblage. Through February 21 at 100 Bedford St., Manhattan. Info: 212-544-2000.

**ADRIEN EHR** "Reversal of Belonging," drawings, ceramics, assemblage. Through February 21 at 100 Bedford St., Manhattan. Info: 212-544-2000.



## 'Weathering It Out'

Irene wasn't the only storm to unleash her fury on Ramapo last year. The Great City endured severe flooding the previous May. It's appropriate, then, that Studio Mere Arts is showing an storm-related set in "Weathering It Out," through February 26. Janet Van Fleet's contribution, "Pandora's Box (Nature Spells Her Own)" (pictured), is made from salvaged beams and houses that were salvaged from one of the floods of 2013. Joan Corcoran's paintings, part of a series called "At Home With Nature's Wiles" (also pictured), offer a new perspective from an artist whose hometown, Rosedale, was badly damaged by Irene. In these pieces we easily undoors while the outside world descends into chaos around them. Photo by Jack Howell

**THE BY THE BIRDSIDE** Paintings by Anne Uhlmann, Cindy Ulrich and Holly Hirsch. Through February 4 at City Center in Mount Kisco. Info: 914-275-4355.

**ELLEN HUTCHINSON** Drawings and paintings of glass objects. Montague glass studio and the artist's studio. **SWIMMING POOL** (post-and-beams) by Greggs' glass studio. Through February 10 at Kellogg 4, Jacobs Center in Mount Kisco. Info: 203-3320.

**SCULPTURE EXHIBITION** works by members of College of the Holy Names Sculpture Department. Through February 10 at Holy Names Center in Mount Kisco. Info: 914-673-8703.

**JOSEPH FRAZIER** "Disintegrating" ceramic sculpture that disintegrates slowly into grit. Through February 10 at Montague Glass at Conference Center B, Ellenville. Info: 845-256-2300.

**JANET YOUNG** "The Edge" through February 10 at Spectrum Midtown. Info: 914-593-0000.

**JOHN SPERLING & BRIAN O'BRIEN** "Then and Now," 100 paintings and 500 works on paper. Through February 10 at Larchmont's Lanes. 100 Bedford St., Manhattan. Info: 914-593-0000.

**LARA REBECCA & BETH KARIN** "The Art of the South" through February 26 at The Studio, 100 W. Broad St., Huntsville Public Library. Info: 865-546-7500.

**LAWRENCE FALCON** "Rhythms and Volumes," expressive sculptures in glass and stone. Through February 26 at Capital Grille in Mount Kisco. Info: 914-275-4355.

**MARY HEAD & BETH YANN DRUDKIN** Works by the Colby Stewart College students. Through February 3 at 100 Bedford St. (at Larchmont). Info: 914-695-0000.

**NATURAL INHABITANTS** Sculpture by Michael S. Johnson. Through February 10 at Larchmont's Lanes. By John Schreyer, research assistant; by Mary H. Hennemann; and paintings by Linda Blythman. Through February 10 at Higher Ground in Rosedale. Info: 914-695-1810.

**ROBERT HILL** "From the Ashes" landscape art. Through February 10 at Larchmont's Lanes. By Robert Hill. Through February 10 at Higher Ground in Rosedale. Info: 914-695-4200.

**WELLSBURG IT OUT** Paintings by a variety of artists including local artisans, many from areas salvaged after Hurricane Irene. **JOSEPHINE LORI & JIM LIND** "Sculpture" through February 10 at Larchmont's Lanes. By Josephine Lori and Jim Lind. Through February 10 at Higher Ground in Rosedale. Info: 914-695-7000.

**Champagne Glassware** **ALAN HIRSCH** Located in Tuxedo, photographs of the TUDOR 24K gold plated glassware at the Hudson Hotel. Through February 10 at Chaffee Art Center in Rosedale. Info: 914-275-0334.

**GRANITE & STONE** "The Art of Tapering" contemporary granite landscapes. Through February 26 at 100 Bedford St., Huntsville Public Library. Info: 865-546-7500.

**THREE-DIMENSIONAL SCULPTURE IN BIZZELL AFRICAN** A series of stone and metal objects and used materials and referencing the environments instead.

## CALL TO ARTISTS

### CALL TO PHOTOGRAPHERS

**Sept. 14** - Photography exhibition, the center, Battery Green, 10 a.m. - 11 p.m. (11 a.m. - 1 p.m. Artists' reception). Info: Dennis/Gallery, 207-322-0000.

### CALL TO PHOTOGRAPHERS

Openings for the biannual competition of great documentary and conceptual photography. The exhibition of the year for the entire horizon. Open, competitive, monetarily recognized, tragic. Deadline for submissions: February 12. Info: Dennis/Gallery, 207-322-0000.

### CALL TO ARTISTS

**Sept. 14** - The Clutha Art. Call for artists. Info: 802-860-0000. Deadline: February 14. The competition is open to all visual artists.

### CALLING FOR CHAPTEERS

The Greenleaf Craft Center is now looking for applications for its fall exhibition. Info: 802-860-0000.

### DAWNS IN PIANO — A PUBLIC ART PROJECT

First and second sessions: February 29. Info: dawnsinpiano.com

of its 20th anniversary. The reception is at Champlain College in the Student Center. Info: 802-860-0000. **Feb. 11** - The 10th annual **Resonate** concert series. It's packed shows throughout the year. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000. **Feb. 11** - The Clutha Art. Call for artists. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

### JOHN'S ARTIST

**Feb. 11** - The Clutha Art. Call for artists. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

### POEM CITY 2010: CALL FOR

**Feb. 11** - Poem City 2010: Call for Poem City 2010. After three nominations for the National Book Award, Poem City 2010 is looking for poets. Info: 802-860-0000. **Feb. 11** - The Clutha Art. Call for artists. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

### SARINA ARTISTS' FEE

**Feb. 11** - Vermont Artists' Resource. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

### SHAPING PAGES

**Feb. 11** - Shaping Pages, an exhibit of the 20th anniversary. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

### SUBMISSIONS TO READING PART

**Feb. 11** - The Clutha Art. Call for artists. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

### VERMONT ARTISTS' FACE

**Feb. 11** - The Clutha Art. Call for artists. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

### WE MAY NEVER LOVE

**Feb. 11** - The Clutha Art. Call for artists. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

### WEIRD SHIRT CLASS

**Feb. 11** - The Clutha Art. Call for artists. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

an contemporary African art. Through April 21 at the Middlebury College Museum of Art, 802-325-4388.

### MURKIN MURKIN

**Feb. 11** - The Clutha Art. Call for artists. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

**THE GOVERNMENT HOGGAN** **Photographs**, paintings, drawings, prints and sculpture. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

**THE LINE DANCER** **Photographs**, by Christopher Bates and Mount Asgaard. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

### northers

#### THE TENDER EAST ART TEACHERS' ART SHOW

Artwork from art teachers. Through February 8 at the Ensign-Claflin Gallery in Middlebury, Info: 802-325-3211.

#### DAVIS SMITH

Paintings of the Vermont landscape. Through February 12 at the Davis Smith Art Studio in Middlebury, Info: 802-325-3050.

#### EASTON MCGOWAN

"We Are" word mandalas. Discarded artwork from art classes. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

#### FRANK INGELS

"Type-Options" oil paintings, of landscapes and letters in various degrees of abstraction. Info: 802-860-0000.

#### IAN & SALLY BERNSTEIN

Discarded artwork from art and craft fairs. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

#### IN CELESTINE'S GYM OF MIMETIC

When King Celestine, King of the Witches, 10 a.m. - 1 p.m. Info: 802-860-0000.

an contemporary African art. Through April 21 at the Middlebury College Museum of Art, 802-325-4388.

**THE ART ON PAPER** **Works** by artists who have been invited to the studio of Stephen Wicks. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.

#### CLAUDE BERNARD

"Sheep Heads" oil paintings. Info: 802-860-0000. **Artists' proposals are accepted on a rolling basis.** Info: 802-860-0000.



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Scott, one of our  
Hospitalists, and  
Laura Nelsonson  
and Wyatt,  
their first born,  
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surprise  
to walk into the room and find that very young man cuddling his  
newborn brother, Asa James Nelson. Tall and sweet and cuter than  
words can express, Wyatt is a very confident big brother and quite  
the ham in front of a camera! He introduced us to little Asa who  
arrived on January 22 and weighed 7 lbs 11 oz. He is 20.5 inches long  
and beautiful — guaranteed to meet the standard set by his big  
brother. We were absolutely captivated by these two beautiful  
children — and it appears that mom and dad are too! CVMC  
congratulates and again celebrates this happy family. It is wonderful  
to watch the CVMC family grow. The Nelsons live in Barreton  
We wish them all the best!



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Kristin M.  
Hammond, RN  
OB Nurse



Adrianna V.  
Lindquist, MD,  
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## ART SHOWS



### Suzanne Dollois

see to find a young photographer there

days who shoot on real film. Suzanne Dollois, who graduated from the California Institute of the Arts in 2006, works primarily on 35mm film; on the old Nikon FM2 she inherited from her grandfather in high school in Montpelier, Vt. Dollois documents her environment, focusing on architecture, modes of transportation, and demonstrations. She uses the resulting photographs to construct handcut collages, often full of surreal juxtapositions such as the crowded and dusty interior of a dairy barn framed by a fringe of fresh green vines. Her show "Assimilated Landscapes" is at Bricks Gallery in Burlington through February 28. Pictured: "Reverie Doorway."

## NORTHEAST SHOWS & PERFORMANCES

### performances

#### THAT'S FIVE: ANNE BULLOCK AT THE BARDHOLBERG

**PERFORMANCES FROM THE 5000 FEET EXHIBITION AT ART**  
More than 100 historical and contemporary works, many of which are new, have been mounted on a series of five walls in the Bardholtberg, a former textile mill in the town of Lesterville, N.Y. The exhibition features American and European artists. Through March 11. For info: 802-648-2604.

**VISIONS OF EARTH** *Works by Ted Charles, Steve Chase and Scott Sturt* **THE HIGHLIGHT**  
SALES: PORTRAITS IN WINTER: Portraits of

Burlington-area seniors plus auto racing and local track-and-field winners. **JEAN CALLEGARI FABRE**: A retrospective. Through February 12 at Arts Burlington and the Center in Lesterville, N.Y. Info: 802-648-2604.

### assorted art

**WENDEY CRIST**: *Was a Pretty Picture*, a series of 16 oil-on-canvas paintings depicting scenes of a romantic backstage. Through February 26 at the Gallery in the Woods in Williston, Vt. Info: 802-467-4070.

**WINTER HIGHLIGHT EXHIBITION**: Portraits, sculptures, photographs and mixed media by member artists. Through February 16 at South Burlington Arts Center in Williston, Vt. 802-862-9025. ID

## 'Interpreting the Trail'

There's no doubt about it: Vermonters love the Long Trail. The 222-mile trail, which runs up the spine of the Green Mountains from the Massachusetts to the Canadian border, is the oldest long-distance trail in the country. It's such a fixture in the state's culture, there's even a brewing company named after it. Now, in a show called "Interpreting the Trail," sponsored by Long Trail Brewing Co. and the Green Mountain Club, there are also landscape prints, bottle-caps, clocks, paintings, posters and photographs devoted to the winding path. Artists such as Katherine Montezuma, Barbara Kehlholz and Terry Zigmund offer their take through February 29 at Burlington's Frog Hollow. Pictured: "Long Trail" by Kevin Baile.

## ART SHOWS

### Interpreting the Trail

An exhibit celebrating Vermont's Long Trail



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THE MISPRINT IN  
LAST WEEK'S AD.



# movies

## Albert Nobbs ★★★

**T**HERE'S an old Irish movie about an old Irish inn. Directed by the great Greta Garbo (mother and child) and based on a story by George Moore, *The Bellboy* (1926) is a fine 1926-century. Dublin, 1900. From the vantage of an old inn, characters of different classes, but never seems to decide what it wants to be. The old film shows Albert Nobbs, of course, in that her a woman.

Glenn Close has received a Best Actress Oscar nomination for her performance in a movie with a secret. In the established genres and in an "in" fellow movies, Nobbs appears a paragon of dedication and determination. 1926's mirrored the art of standing in the shadows, seeing everything and saying nothing, one's own identity often needed.

No one mapped the erogenous, and truth. That carried *Brontë's The Black Rose* and starched collars as a frightened member of the fragile class who was financed by an assault during her porch and determined never again to be a victim of male domination, decided to masquerade as a man.

There's a deeply tragic story of self-delusion at the heart of *Albert Nobbs*, but, unfortunately, the film's script — adapted by Glenn, Gabriele Prokopp, and Irish novelist John Banville — and the way her performance fail to bring it into focus. The screenplay is too

busy showing us too little of the lives of too many secondary players. Meanwhile, Close's man in the side-cells is a shadow collection of applied spunk and snobbishness than all her screen "Look at me!" In the sort of acting in which the Academy traditionally excels, the sort that never seems like anything but artifice.

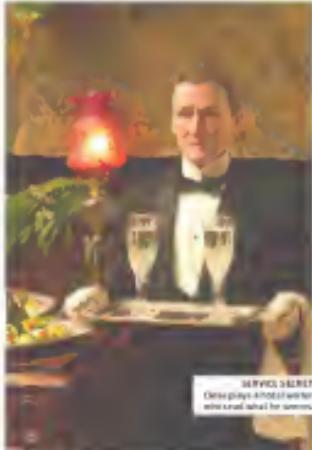
Close can't, for example, very herself draw comparisons to the Chapman's *Woman in a Bowler Hat*, carrying an umbrella and walking natty through the city streets, she gives a comic edge to a character for whom she's not allowed to be a woman.

The story essentially splits into two acts, one of which serves the film for more effectively than the other. Terrible of being forced into, Nobbs's (John Crowley) when asked to stay has room for a night with a woman passing the board. The inferior is a bumbling life because assumed. However, there's a secret about Janet McTeer has been born now, and for an Oscar for her performance in this role, it can hardly be considered a spoiler to note that he, too, (what are the odds?) is a woman. The difference is that Hobson uses the time to enhance life rather than hide from it. He even has a dancing wife waiting at home. McTeer totally steals the show.

Inspired by Fazit, Nobbs makes the final decision to realize his lifelong dream of becoming a woman. The difference is that Hobson uses the time to enhance life rather than hide from it. He even has a dancing wife waiting at home. McTeer totally steals the show.

She great Irish actor Brendan Gleeson has a son who plays the hotel's front desk boy, and he speaks one of the movie's final lines: "What makes people live like that? like that?" This is, after all, the film's central question. Nearly two hours after meeting

the great Irish actor



**SERVICES SECRET**  
Close plays a hotel's front desk boy for a woman

Albert Nobbs. I couldn't shake the feeling that, in his case, the people who brought this story to the screen didn't just neglect to tell us, they probably never knew.

**RICK KIS-SHAK**

## REVIEWS

## The Grey ★★★

**W**hen I had cabin, one of my grade pleasures was a show called "I Shouldn't Be Alive." From the producer of the 2003 survival doc *Touching the Void*, each episode featured reenactments of real people getting sharks, cold, heat, snakes, and other myriad natural forces. The point wasn't finding out who survived but watching people grapple with the realization that the grey says no. Who would be a good boy the moment of a death? Who would fight the cold?

Mavericks who buy tickets for *The Grey* anticipating an action-fest in which Liam Neeson takes on Mother Nature with his fast says to damage is bad, that's just the case. *The Grey* thriller plays more like an episode of "I Shouldn't Be Alive." While it has its animal attacks and E-movie conveniences, the Grey isn't taken with wolves. It's really about Liam Neeson's survival mentality, and the never-quite-familiar pleasure to watch and enjoy beyond reason and logic about the most dead-on kick.

Actually, Neeson's character, a sharp-shooter named Duran, is well beyond hope when we first see him. Dispersed events have severed him from the woman he loves, and

the film practically opens with him sticking a gun in his mouth. In a sequence that approaches Twilight levels of perplexity, Neeson sells us his words as a desolate Alaskan doc refresher because he prefers to manage with "men with the company of man." I never liked I imagined the damned film, can't say I'm anymore.

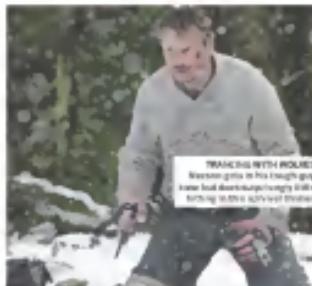
So far, so ridiculous. But just when *The Grey* is shelling off the signs of a man being cast in the making, *Carrie* puts Neeson and some of his fellow denizens dead in a gruesomely harrowing plane crash. He follows that with a wracking death scene in which Duran demonstrates his empathy from the end. *The Grey* borches between a silly shark picayune — *Angry Birds*, predictably, appear when the men think they've died — and surprisingly one drama.

The danger takes the primary form of a well-pick-packing on the craft's seven survivors, in all the secondary form of some angry albatross (Frank Grillo) trying to replace Neeson as the team's pack alpha. Fans of wolves won't be happy with their portrayal here, but will fans of callous action cinema be happy with the blustery mush? *Carrie* can sit on screen. That's while the fight scenes in *The Grey* are as violent as those in *Carrie*'s

the A-Team, they're a lot shorter. When he builds the cameras still on the screen, there's the blood, snarling landscape (it's scarily fresh *Colombia*), things get real.

If you want to be perturbed about *The Grey*, wilderness survival stories just beyond us dramatics — of things we all fear sooner or later than that light, the last shot of *The Grey* is inappropriate — necessary, even. Because its trailer hints some certain expectations, however, I fear *The Grey* is bound to often fly like the first real wings of what my colleague Rick Kessell calls the "unholy alliance of art and marketing."

That's right. *Surfing* can be black just when "blues were going good" have gone mainstream. The Grey refuses to grapple the shadow almost as fluidly as *March of the Mad Martians* — and a postscript some doesn't offer much more closure.



**FRANCHISE MYTH**  
Neeson grins in his though-grey snow-bird alternative to angry little fighting little in a spiky forest.

The film is something of a box and wrench, costing 100 million worked hard at the grueling man's primal appeal to date across Australia. Still, if Neeson's punch-fest face-trash though is deeply satisfying to some, watching him slug extended chapter-wraps for us. There's no denying that, in a situation where you shouldn't be alive, he's the guy you'd want around.

**MARGOT HARRISON**







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INTERVIEW WITH

Twenty year-old jazz vibraphone and batonist Kate Davis has the look of rock, then take a look  
inside. An artist for more than twice than her years, she captures the expressive interpretations  
of the jazz-elves of the 1940s and 50s. She was named an NEA "young artist" when seven  
accumulated four Oberhert Maguire Student Awards, was twice invited to the Thelonious  
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INTERVIEW WITH



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# COMICS

TED RALL

IN AN ALTERNATIVE UNIVERSE, BRIGHT-WING REPUBLICANS ATTACK EACH OTHER FOR INJUSTICE, GUNNER CAPITALISM AND OTHER CRIMES AGAINST THE WORKING CLASS.



LULU EIGHTBALL

CORRECTIVE HAIRDOS



BY TED RALL, COURTESY OF THE NEW YORK DAILY NEWS

BLISS BY HARRY BLISS



THE NC ENTHUSIASMS

IT'S PRETTY IRONIC THAT ONE OF THE FEW AMERICANS ON MY MAIL STANLEY CUP CHAMP GORDON BRAINS REFUSED TO ATTEND A PHOTO-OP WITH PRESIDENT OBAMA AT THE WHITE HOUSE RECENTLY.

FROM THE LOOKS OF IT, STELLAR GORCENDER & CO. SAY THE TROPHY WINNER TIM THOMAS IS A SICKLY TRAITORER!!



EH... I DON'T BLAME HIM. I WOULD HAVE HAD A HARD TIME VISITING THE WHITE HOUSE CIRCA 2000-2008.



HOW DOES TIMMY FEEL ABOUT ALL THESE FOOLISHERS WHO HIS TEAM TAKIN' BLUE COLLAR JOBS FROM RUST-BELTED AMERICANS?



BUH-BUH, MAN. WHEN DO YOU GET UNITED TO THE WHITE HOUSE? (SHEESH, WHAT'S HE DOING?) TO MEET THE FIRST BLACK PRESIDENT?



THIS MODERN WORLD

BY TOM TOMORROW

WHAT COULD POSSIBLY BE IN AN AD FOR ROLEX? LET'S SEE: A VOLKSWAGEN. THAT'S WHAT'S IN AN AD FOR ROLEX.

WHAT I MEAN IS, YOU CAN ALMOST GUARANTEE THAT ANYONE WHO'S GOING TO BUY A ROLEX IS ALSO GOING TO DRIVE A VOLKSWAGEN WITH A TASTE FOR HUNGRY BRAKES.

WHAT'S THE POINT? (TOMORROW)



SO, WHO'S GOING TO BUY A ROLEX? WHO'S GOING TO BUY A VOLKSWAGEN? WHO'S GOING TO BUY A ROLEX AND A VOLKSWAGEN?

IF YOU DON'T BUY A VOLKSWAGEN, WHAT'S THE POINT? (TOMORROW)



IF YOU'RE GOING TO BUY A ROLEX, WHO'S GOING TO BUY A VOLKSWAGEN?

WHAT'S THE POINT? (TOMORROW)



SO, WHO'S GOING TO BUY A VOLKSWAGEN? WHO'S GOING TO BUY A ROLEX? WHO'S GOING TO BUY A VOLKSWAGEN AND A ROLEX?

IF YOU DON'T BUY A VOLKSWAGEN, WHAT'S THE POINT? (TOMORROW)





# SINGLE? TAKEN? NOT SURE?

JOIN US FOR A NIGHT OF FUN AND FLIRTING...

TAKEN  
or not looking.

## HOW IT WORKS

Wear one of the Stop Light colors to indicate your relationship status.

Or just "accessorize" with the appropriate color. Seven Days will have items to help show your "colors" as well.

SINGLE  
and looking  
for love!

USE CAUTION  
(it's complicated),  
but still open to  
advances...

SEVEN DAYS PERSONALS

PRESENTS A

# STOP ONLY \$5 LIGHT PARTY

SAT. FEB. 18

HIGHER GROUND  
SHOWCASE LOUNGE

8 p.m. till the lights go out...

Top Hat Entertainment will be  
spinning tunes all night long.

Come early to avoid  
"traffic" at the door!









Berea is a natural blonde from Norway, studying Art History in Paris. She is wearing the Unisex Long Wool Coat.

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